

# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. II., No. 46.

NEW YORK: SATURDAY, NOVEMBER 15, 1879.

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LAURA DON.





## DRAMA IN THE STATES. DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

### OHIO.

Nov. 9.—Strakosch Italian Opera closed a week of fair business. Haverly's Mastodon Minstrels will try lighter music the coming week, and Fanny Davenport will follow.

Pike's Emerson's Minstrels can boast of a very successful week and an entertainment with which everybody was highly pleased. Lawrence Barrett in York's Love, for three nights, Ray Hlas and David Garrick Friday eve, Marble Heart for Saturday matinee, and Saturday eve Richelieu. Barney Macaulay will follow.

Robinson's: A benefit is to be tendered for the forlorn stock this evening.

Heuck's: C. L. Davis in Alvin Joslyn closes a very successful engagement to-night. To-morrow night the Wallace Four Star comb, commencing an engagement in Shakespeare's Comedy of Errors, with Harry Rainforth and Owen Fawcett as the two Dromios, winding up the week with The Ticket-of-Leave Man.

Coliseum: E. T. Stetson closes this evening a very fair week's business with his drama of Kentucky. To-morrow Dominick Murray opens in his impersonation of Yorkshire Hill in Escaped from Sing Sing.

Music Hall: Carlotta Patti on Friday evening, 14th, and Saturday matinee.

Going, Gone: The Strakosch Italian Opera and Emerson's Minstrels for St. Louis.—The Alvin Joslyn comb, for Chicago this morning.—Lizzie Fletcher, late leading lady of Robinson's, departed 6th for Chicago, where she will support W. J. Fleming in Custer.—Julius Kahn starts this evening for Xenia, Ohio, in advance of Bob Miles' Pinafore co.

Items: Minnie Cummings has been making extensive preparations for her Southern tour. Harry Gilbert has been secured as business manager, a very fortunate step, and Charles C. Corby manager. Following is the co. as far as completed, Henry W. Mitchell, Walter Benn, J. P. Killburne, A. E. Lawrence, William Pottle, Jr., Thomas J. Kelly, Eunice Goodrich, Mary Bernard, Eva Soule, Little Jacqueline. The dresses of Miss Cummings for suspected cost the lady over \$1,000. She takes the road 17th or 20th, making first stand at Wheeling, thence to Richmond and South. Her repertoire will be suspected, Fron-Frou, Camille, Leah, Pearl of Savoy, Article 47 and others.—Last Wednesday a portion of the Strakosch Opera troupe, including Miles, Latta and Ricca, having no part in the opera that evening, ran up to Dayton, Ohio, and gave the third act of Faust, the fourth of Trovatore, and the mad scene of Lucia.—James S. Edwards' Drolleries, something after the style of the Troubadours, includes James S. and Katie Edwards, Julian and Albert Martinetti, H. G. Leonard, La Belle Gabrielle, Mme. Julian, Prof. Peters, and W. D. Lucy as business manager, all late of Robinson's. They made a hit at Portsmouth, their first stand, to a \$175 house. 10th and 11th, Ashland, Ky., and 12th and 13th, Catlettsburg.—Miles' Juvenile Pinafore co. has been somewhat enlarged, and will play in Xenia, Thursday, Washington C. H., Friday, and Chillicothe Saturday.—The following are booked to appear at Pike's shortly: Banker's Daughter, Joseffy, Hobbies, Emma Abbott, Ada Cavendish and Adelaide Neilson.—The Enquirer received a report from Fort Wayne to the effect that the May Fiske Blondes went to pieces at that place, owing to the shameful conduct of May Fiske, who has been literally soaked in liquor for some weeks past.—Cincinnati Commercial: "Our amateurs are of the opinion that the New York Mirror man, who is writing down amateur clubs, never was a member of a respectable organization, like our clubs in Cincinnati." In this case we must admit that the Commercial man has that advantage over the Mirror man.—E. T. Stetson closes at the Coliseum to-night.—Jennie Engel returns to the Vine Street Opera House soon.—Seats in the balcony stalls at Pike's have been reduced to one dollar.—Those artists wishing to remain here for a performance on Sunday night, and reach St. Louis the next morning, can do so hereafter, as the Ohio and Mississippi road have just put on a daily 11 p. m. train, which was long wished for.—Oscar Willis is now stage manager of the Arcade Theatre, Peoria, Ill.—The National Theatre closed 4th. This is the second time this season. It promises to remain closed but a short time, however.

### CLEVELAND.

Opera House: The engagement of Haverly's C. C. C. Pinafore co. last week was a pleasant surprise in many respects. Trial by Jury was given with Pinafore Friday and Saturday, with charming Ada Dyas as the Plaintiff. Both pieces have been well rendered, the chorus and orchestra both doing excellent work. Good business, Saturday night being one of the most enthusiastic audiences ever seen in the Opera House. The co. go to Pittsburg this week, where Mrs. Falk (the original Josephine) will probably rejoin them. Sid Smith has been engaged to sing the Admiral. John McCullough opens 10th in Virginius; Othello follows Tuesday, then King Lear, The Gladiator, Brutus, Julius Caesar (matinee), and Richard III. Fred B. Warde, Kate Forsyth and an excellent co. will furnish the support. 17th and week, Den Thompson.

Academy: Gus Williams appeared on Monday night of last week as J. Adolph Dinkel, Our German Senator, and proved himself a comedian of rare power. His co. is not a strong one however, with the exception of Dora Stewart. The remainder of week (Friday and Saturday) was filled by Sprague's Georgia Minstrels, who attracted fair houses and gave a pleasing entertainment. This week, the Rice Evangeline comb.

Case Hall: The Patti Concert drew a large crowd of musical people 5th, who were, as a rule, highly delighted. 11th, Joseffy. Comique: May Fiske, with her pack of so-called "English Blondes," will be the attraction this week.

Items: Little concertizes at Tabernacle 26th.—Jos. Tobish, long identified with the amusement interests of this city, has become assistant agent of Emerson's Megatherians and will join the co. at St. Louis.—Cleveland people are highly gratified with the favorable notices of Effie Ellsler by Eastern critics.—A. N. Barney, the new dramatic critic of the Plain Dealer, is doing some conscientious work.—Professionals who appear at Case Hall would be pleased to find a good carpet on the stage.—Haverly's Church Choir are working toward New York, where it is said he intends playing them against Gilbert & Sullivan's co.—Ada Somers and Jessie Bartlett, of the Pinafore co., captured the heart of many a susceptible youth during their stay in our city.

### COLUMBUS.

Nov. 9.—Comstock's: Closed all week. Haverly's Juvenile Pinafore 7th and 8th, and Grant's Opera co. 14th and 15th, have canceled. By some misunderstanding Theo. Comstock advertised Mahu's Fatintza co. for 4th and 5th, receiving dispatches at the last moment reminding him the dates were 11th and 12th. Consequently many disappointed people were turned away from the doors evening of 4th. Buffalo Bill, 13th; Tony Denier, 18th; Boston Quintette Club, 22d.

Grand: This house had full away last week, and the blatant "Col." Morris-Miller puffed and blown around as though he had made a fortune. Lawrence Barrett gave us Hamlet 5th, and Bulwer's Money 6th. Good-sized and elegant audiences. Support very fair. John McCullough drew good houses 7th and 8th. Haverly's Mastodons will live things 20th.

Items: Of the two tragic stars, John McCullough seems to please the people best.—The management (?) at the Grand about equals that of a country village. Perhaps "Col." Morris-Miller's coming here from Chillicothe accounts for this. Many complaints are made about the manner in which he runs the Grand.

### TOLEDO.

Nov. 8.—Wheeler's Opera House: John T. Raymond, 31st and Nov. 1 and matinee, to good houses as Ichabod Crane and Mulberry Sellers. 4th, Carlotta Patti in concert to a very fashionable audience, though the house was not uncomfortably filled. The entertainment did not give the complete satisfaction that all had anticipated. Oofy Gooft comb. presented Under the Gaslight to a fair house 5th, and went to Wooster 10th. 6th and 7th, the Wilkinsons in Uncle Tom to only fair houses. May Fiske's Blondes occupy the house to-night, and a fair-sized audience of young gents and many older ones are enjoying themselves. Bric-a-Brac co., 10th and 11th; Widow Bedott, 14th and 15th and matinee.

### NEWARK.

Nov. 8.—Rial & Draper's Uncle Tom 3d, to good house. This is positively the poorest show on the road. Frederick Paulding left for New York 5th. Money was sent to him, and the attachment on his baggage was lifted. Our new Opera House, which was condemned soon after it was built, is being repaired, and will be ready for opening in about one month. Managers should note the time of opening, as it is the only first-class house in the city.

### ZANESVILLE.

Nov. 10.—Music Hall: Lawrence Barrett as Hamlet 7th, ably supported by Eben Plympton, Ellen Cummins and a strong co. Mr. Barrett played to a large house, and gave universal satisfaction. 6th, John McCullough was greeted with one of the finest audiences of the season in Virginius. Mr. McCullough was suffering with a severe cold. Coming: Buffalo Bill 10th, Bryant's Minstrels 12th. Our news agency reports increase sale of MIRROR.

### SANDUSKY.

Nov. 10.—Sprague's Georgia Minstrels to meagre attendance 5th. Mahu's Opera co. heavily billed for Fatintza 13th. Neil Burgess in Widow Bedott 24th. Rentz Santley burlesque co. 31st. Items: A. T. Harley, manager Sprague's Minstrels, gave a free entertainment at his old home Norwalk 6th. Sallie Reber, Sandusky's favorite, with Mahu's co., will no doubt have a cordial welcome at her home in this city.

### CHILICOTHE.

Nov. 10.—Clough's: John McCullough had a fine house 5th, appearing as Virginius. Gusie DeForrest gave good support as Virginia, as did also Fred B. Warde, as Icelius. Buffalo Bill 12th. Masonic Hall: Rial & Draper's Uncle Tom announced for 11th; Miles' Juvenile Pinafore 15th; Edwards' Drolleries 17th and 18th.

### LONDON.

Nov. 10.—Felix and Eva Vincent opened to fine house 10th. They are favorites. The national affliction, Uncle Tom (Rial & Draper, phase of the disease), comes 14th.

### AKRON.

Nov. 10.—This week we have: Monday, Sprague's Georgia Minstrels; Wednesday, Oofy Gooft; Thursday, Mue. Rentz's Minstrels; Friday, Mahu's Opera co.

### INDIANA.

Nov. 8.—Grand Opera House: Vickers Rogers comb. presented their attraction the week past to bad attendance. The play is replete with humorous situations, and fully answers the intent of its construction. Chas. Rogers' imitations are voted particularly excellent. The stellar attraction of the troupe, Mattie Vickers, is a splendid soubrette, a good singer, and is possessed of a handsome stage presence. The organization will undoubtedly meet with the desired success. John T. Raymond next week. Announcements: Nip and Tuck troupe 17th, three nights. Emerson's Megatherians 21st, two nights.

Park: Saville & Lee English Opera troupe, gave three performances, closing 5th.—The Sorcerer, The Bohemian Girl and Pinafore. The comb. is a good one. Denier's Pantomime 21st, two nights.

Items: Manager Dickson contradicts the report that he proposes to relinquish the Park. He had not the remotest intention of so doing; he will remain throughout the season. I was misinformed in regard to the matter.

### EVANSVILLE.

Nov. 9.—Carlotta Patti appears in concert at Evans Hall 10th. Over 800 seats have already been sold at \$1.50. They go to Indianapolis 11th, Louisville 12th, Cincinnati 14th and 15th. Pat Rooney's comb. at Opera House 12th, followed 13th by Barlow, Wilson, Primrose & West's Minstrels. They are getting out of the South as suddenly as possible, business down there not being sufficient to pay the many troupes in that section. They go to Terre Haute 14th, Danville, Ill., 15th. Annie Pixley in M'iss 18th, for three nights.

### FORT WAYNE.

Nov. 9.—Olympic: Good business week

just ended. Closed: Joseph Proctor in Nick of the Woods, and several of the olio people. Manager Bartine deserves credit for the way he is managing the house. Academy: 3d, May Fiske's Blondes appeared to \$35, and then their baggage was levied upon to satisfy Logansport creditors. The matter was finally compromised, and the party moved on.

### LAFAYETTE.

Mahu's Fatintza 6th, to good house. Chorus good. Wallace's Four Star comb. 7th and 8th in Comedy of Errors and Scrap of Paper, to losing houses. Gotthold's Octoroon to-morrow night. Coming: Mattie Vickers and Charles S. Rogers in Gayler's play of Star; or, Paste and Diamonds, 15th and 16th.

### Kentucky.

Nov. 8.—Macaulay's: To-night closes the engagement of Collier's Banker's Daughter. Their engagement has not been an ovation, still a steady increase in attendance was noticeable each evening up to Friday, when they were greeted by a large and fashionable audience. Manager Macaulay went to an unusual expense in mounting the play, and the universal verdict was that the settings were by far the most beautiful ever seen in this house. The play was evenly acted, and the co. gave satisfaction. Louis James as John Strebelow displayed much talent. Miss Wainwright gave satisfaction as Lillian. Mr. Walcott as Fibbs created much merriment. Mrs. Walcott was also excellent as Mrs. Brown, as was also E. L. Tilton, Fossberg and Collier. Opening 10th, Ford's Juvenile Pinafore co.

Library Hall: Undergoing thorough repairs, and will open Nov. 12 with the Carlotta Patti co. in concert.

Davis' Theatre: The opening of the season occurs 20th, when Buffalo Bill begins a three nights' engagement, to be followed by Richmond & Von Boyle comb.

Metropolitan: Fannie Louisa Buckingham has presented Mazeppa during the past week to light business. She closes the 9th, and Texas Jack opens 10th in A Child of the Plains.

Knickerbocker: Business still continues large and Manager Borden is seriously contemplating enlarging the house. During the past week the following appeared: Eloise Allen, a pleasing vocalist; McClure Bros., song-and-dance; Nellie Massa, serio-comic; Helena Wentworth, in male impersonations; Jos. McBride in pathetic ballads; Morgan and Mullen, excellent Irish comedians; Anne Boyd, serio-comic; the Miltons, Billy and Mary, and Master Willie Kelly. Booked 10th: Fred Roberts, Annie Raymond, Tommy Adams, Mlle. Lovely, Lizzie Derions, George Derious, Billy Robinson, La Belle Pauline, Maura and Leon, Tony Lavelly, and the following retained: Eloise Allen, Nellie Massa and Nellie Boyd.

Items: The advent of the sawdust artists at the Exposition Building this week seriously interfered with the attendance at the various theatres, much to the discredit of our amusement-going people.—Wm. Baker, the efficient stage manager of the Knickerbocker, is to receive a benefit on the 19th.—Alice Placide, leading lady, at the "Met," closes to-night. Her successor as yet is unknown.—The Pat Rooney comb. play a three nights' engagement at Masonic Temple, opening 13th. Business will be large.—Another team has been added to the black list at the "Knuck" this week—Haden and West; reason, very bad.—Barney Macaulay plays a six nights' engagement at his theatre, opening 24th.—Louise Buckingham and horse took a tumble at the "Met" Wednesday eve, while going up the flat, but neither were badly injured.—James Mullen, at one time connected with a Brooklyn theatre, was sent up for one year this week for embezzlement from a sewing machine company.

### Illinois.

#### CHICAGO.

Nov. 9.—McVicker's: The Bowers-Thompson co. have had a week of very poor business. The principals of this organization, Charlotte Thompson and Mrs. D. P. Bowers, are too well known to require comment upon their acting. The support is mediocre. Tom Taylor's Comedy and Stage, The Hunchback, and the new drama, Lady Jane Grey (which drew the largest houses), have been performed. 10th, Hermann, 17th, Marek Opera co. in Sleepy Hollow.

Haverly's: Gotthold's Octoroon comb. one week. The co. gave a very good performance of Boucicault's aged piece. Florence Elmore (Zoe) is a young actress of much promise. She is graceful, reads intelligently, and is prepossessing in appearance. I. N. Gotthold's Scudder was an admirable piece of acting, and even Frank Chaufranc could obtain one or two points from Mr. Gotthold's conception. Frank Losee fully realized the bad McCloskey. L. R. Stockwell's Pete was the best I have ever seen. H. S. Duffield succeeded in being impressive and not ridiculous in the ungrateful part of Wahnotte. Mrs. Sarah Baker (mother of Florence Baker of the Surprise Party) was a dignified Mrs. Peyton, and Rena (Mrs. F. G.) Maeder a naive Dora. 10th, Haverly's Juvenile Pinafore. 17th, Burgess as Widow Bedott.

Hooley's: The Criterion co. have this week played F. F. Mackay's adaptation of L'Arronge's comedy, Our Daughters. It is unnecessary for me to speak at length of this pure and simple domestic picture. The result of Mackay's education and wide culture are always discernible in every character he assumes. He is one of the chief ornaments of the American stage. Louise Sylvestre, who has an extended reputation in soubrette roles, was a surprise as the emotional Rose, which she acted exceedingly well. Helen Gardiner is a piquant little soubrette, and May Davenport is entitled to the next place after Fanny Morant in the ability to assume the courtly dowager of society comedy. De Wolf Hopper is a fine specimen of exuberant manhood, and T. F. Egberts is one of the most modest, gentlemanly and pleasing actors that we have. This admirable organization is wholly without a blemish, and I sincerely trust that Mr. Mackay's earnest endeavor after symmetrical performances may meet with its just reward. Business very fair. This co. remains another week, appearing 10th in Freaks. 17th, Lawrence Barrett.

Hanlin's: Harry Webber and co. in Nip and Tuck have drawn large houses. Nip is the best thing Webber has ever done, and D. H. Fitzpatrick, a very clever comedian, ably seconds him as Tuck. Fitzpatrick has never had a good show, and his connection with this party will help him up a notch or two. The stock here is disbanded and combinations will rule until John changes his mind again. 10th, C. L. Davis and co. in Alvin Joslyn. 17th, J. A. Herne, David Belasco, Katherine Corcoran and a co. in Herne and Belasco's Chums, re-named Hearts of Oak.

Nov. 8.—Richmond & Von Boyle Comedy co. played to good houses. There is nothing billed.

### Michigan.

#### DETROIT.

Nov. 9.—Detroit Opera House: John T. Raymond and co. the past week presented Woolfett's Roost first half of week, My Son next two nights, and Col. Sellers Saturday

this week, with John Hart, Adams and Linton, the Snydams, Parker and dogs, H. Saxton, Fields and Leslie, Burton Stanley (very queer), McCain Sisters and Mlle. Baretta. 10th, Charley Banks in Grant's Trip Around the World. T. J. Langdon, loaned by a West-side theatre, will play Gen. Grant. In addition appear the following new people: Lester and Williams, Lillie Hall, Charles Fostelle and Williams and Pickert.

Lycium: Louise Lord has piled high the agony in Miss Fred K. Wren in On Time.

Items: Harry A. Ellis does Badger in The Streets of New York at Miller's Hall 10th.—W. J. Fleming in Custer opens at a West-side house 10th.—The annual election of the Chicago Lodge, B. P. O. E., occurred 6th, as follows: E. R. Dr. Simon Oliver Quinn; Treasurer, George A. Treyster; Secretary, J. White; Tyler, C. Stuart; John B. Jeffrey was made a Trustee, and C. B. Hamlin, George Scherer and Jackey Hooley were admitted.—The Wymans' Yakkie co. went to pieces in Cedar Rapids this week. Mark Morgarty and wife, W. A. Lavell and Minnie Went, of the party, returned 9th in a very seedy condition.—A prominent newsdealer informs me that he was "stuck" to the extent of forty copies of the Dramatic News last week. The MIRROR circulation has increased to a very gratifying extent.—L. R. Warwick, late leading man at Hamlin's, starred last week at the Halsted Street as Eustache Bandin.—T. F. Martin and Marion Fiske, his wife, late of Hamlin's, go to New York.—Adah Foy left town 5th for Grand Rapids, where she opens 10th at Smith's Opera House, in London by Night. Her late manager, Ed A. Stevens, joins John T. Hinds' Shaughran co. as second comedian.—W. D. Eaton's Triple Courtship, which was to have been produced by the Criterion co., has been turned over to the author for revision.—I am gratified to chronicle the fact that E. A. Saxby and his Dramatic Review have busted.—The Sunday edition of Tom Burdette's nasty little Telegraph is given away, as people won't purchase it even at the extremely low price of two cents.—Joseffy will be at McCormick Hall 13th, 14th and matinee 15th.—A letter from A. M. Palmer was published in the Tribune of the 4th inst., protesting against a false report of the business done with French Flats at the Union Square, sent the Tribune by its scurrilous New York correspondent "Ithuriel," otherwise L. P. Richardson. Mr. Palmer says: "I believe that your correspondent lied with full knowledge that he was lying when he wrote about this play. I further believe that he did so to injure the monetary value of my property, as a play believed to be a failure here is by that belief lessened in value in all other cities of the Union."—W. H. Crompton may join the Alvin Joslyn co.—John Hooley, who attempted recently to influence the managers of the several theatres to sign an agreement to bar out The MIRROR representative from their houses, will please receive my condolence at the failure of his laudable endeavor.

### BLOOMINGTON.

Nov. 8.—Durley Hall: Wallace's Four Star comb., consisting of Genevieve Rogers, Frank E. Aiken, Owen Fawcett and Harry Rainforth, gave Comedy of Errors on the 5th, and A Scrap of Paper at Durley Hall 6th, to good houses. The Bloomington public rarely have the opportunity of patronizing a company so thoroughly first-class in every particular as this combination. Blind Tom had a full house 8th.

Schroeder's: Carlotta Patti 20th. Patti only gives eight concerts in the West, and goes direct from St. Louis to San Francisco, and thence to India and Australia.

### AURORA.

Nov. 8.—Lord's co., with Sam Lucas, played 6th and 7th in Nimrod to poor houses.

### Missouri.

#### ST. LOUIS.

Nov. 8.—Pope's: The return of Haverly's Juvenile Pinafore was greeted with large and fashionable audiences. The little ones were warmly received. Next week, Emerson's Megatherians.

Olympic: Haverly's Mastodons had a fine week, the house being well filled at every performance. The features were all first-class, and the drill of the Broadway Squad and the Turkish Drill and clog-dance stirred the boys up to an excitable pitch. The first scene is very handsomely arranged.

Grand Opera House: Hermann has done a remarkably fine business, and his entertainments have proved him to be the most expert magician that has appeared here in the memory of "the oldest inhabitant." He is assisted by his wife, Mlle. Addie, very capably. A big feature of the show is the performance of the Lorellas, which is superior to anything in their line of grotesquery ever seen in St. Louis. Next week, Strakosch Opera.

Theatre Comique: A splendid show at this house, the Pat Rooney comb. holding the boards. To-morrow (Sunday) night the fresh appearances are: Jennie Hughes in The French Spy, Emma Bretto, serio-comic; Sam Dearn, musical specialist; Boyd and Sarsfield, song-and-dance; St. Felix Sisters, Angie Schott, Sparks Brothers, Irish specialties.

Splinters: It is probable that the Strakosch Opera co. will remain two weeks. The programme for the first week is—Monday I Trovatore, Tuesday I Puritani, Wednesday and Saturday matinee Mignon, Thursday Norma, Friday Martha, Saturday evening Lucrezia Borgia.—The Mastodons make street parades, and their display of new silk hats and ulsters is overwhelming.—Tilly Chambers, a notably talented child of St. Louis, has been added to the Haverly Juveniles. She gave her new associates a reception on Thursday afternoon at the residence of her parents.—On Friday afternoon Herrmann gave a matinee for the accommodation of the press and professionals now in St. Louis.—Ford's Juvenile Fatintza will soon commence an engagement at Pope's.—John T. Raymond in Woolfett's Roost will open at the Olympic 17th.—Mary Anderson will probably succeed the Strakosch co. at the Grand.—Manager Pope has arrived from the East, having completed arrangements for the balance of his season.—At Pope's the spectacular play of The Gascon is in preparation, and will soon be presented, with the manager in the leading role. Messrs. Halley and Long have been at work on the scenery for about two months, and something magnificent is looked for.—A benefit in aid of the proposed Frank P. Blair monument will soon be given at Pope's.

### HANNIBAL.

Nov. 8.—Richmond & Von Boyle Comedy co. played to good houses. There is nothing billed.

night. His company gave good satisfaction. This week they play at Indianapolis, next week St. Louis. This week Graves' Queen's Evidence party (George C. Boniface and Jean Burnside leading parts), for entire week. 17th, the Criterion Comedy co. one week.

Whitney's: 3d, Carlotta Patti gave a concert to an immense house. Tuesday and Wednesday nights Big Four Minstrels, to good houses and rather ancient programme. Last three nights of week Oofy Gooft comb. in Under the Gaslight, to medium houses. This week Padgett and Bassett's Bric-a-Brac 12th, for four nights. Next week Wilkinsons' Uncle Tom first half, Grau's Comic Opera co. last half of week.

Items: At Saturday night's performance of Col. Sellers, Mr. Raymond was the recipient of two unique tributes—one, a magnificent floral ship, the other a choice collection of family vegetables, arranged with the same taste and care bestowed upon the floral offering.—John Clark, who is to sing Capt. Corcoran in the representation of Pinafore to be given by the London co. in New York, is a Detroit man, and his playing first base on the Detroit B. B. C. will not be forgotten.—Manager Locke, of Widow Bedott co., invested \$500 in printers' ink on his visit here.

### GRAND RAPIDS.

Nov. 8.—Powers' Opera House: 3d and 4th, Oofy Gooft's comb. to poor business. The co. is a good one, and gave a very enjoyable entertainment. 5th and 6th, Robert McWade played Rip Van Winkle before small but appreciative audiences. His support was very poor. 7th and 8th, Neil Burgess in Widow Bedott to big business. The performance was an excellent one and kept the large audience present in a continuous roar of laughter. The support was above the average. Austin & Weir's Minstrels, headed by Billy Swannan, are billed for the 10th. Col. Batchelder lectures on The Battle of Gettysburg 11th. 13th, Grau's Opera troupe in Fatintza.

Smith's: This house has done a paying business during past week. The principal attraction is George A. Hill in a very poor sketch, entitled Mixed Up.

### ANN ARBOR.

Nov. 8.—Big Four Minstrels to good house 6th. Neil Burgess in Widow Bedott 12th.

### Wisconsin.

#### MADISON.

Nov. 6.—Bowers-Thompson comb. is booked at Opera House 26th. The Joseffy Concert co., 19th.

#### BELOIT.

Nov. 7.—John Dillon billed at Goodwin's Opera House for Nov. 19. Nothing else at present.

### Minnesota.

#### ST. PAUL.

Nov. 7.—Opera House: 1st, afternoon and evening, Jauschek was warmly received by two large and intelligent audiences, in a powerful rendition of Mary Stuart and Deborah. The applause was repeated and hearty, and the audience felt disappointed at the Madame failing to respond before the curtain. The support was excellent throughout and deserve mention—Harry Meredith, Mrs. Octavia Allen, Fannie Francis, James Taylor, T. M. Hunter, Shirley Smith, C. W. Stokes, R. J. Dillon, James Standish, J. W. Sherman, George Mathews, T. Gillett, H. C. Walters, Lizzie Anderson, Annie Williams, Miss L. Allen, Miss C. Moore, Miss F. Mathews. They have had a very successful tour so far. Mary Anderson, who is quite a favorite here, opens to-night as Julia in The Hunchback. The promise is a perfect ovation; the seats were all taken early in the day, and many engaged in advance for the morrow matinee and evening.

Items: Mary Anderson at Sioux City, Ia., 10th, Council Bluffs 11th, Omaha 12th. Grau's English Opera appear here 10th, 11th and 12th; Bowers-Thompson comb. 17th and 18th.—Conolly's Varieties doing good business; no new arrivals.

### MILWAUKEE.

Nov. 8.—Mary Anderson in The Hunchback and Lorle 3d and 4th to crowded houses—"standing room only"—making a lasting impression upon the many who witnessed the performances. Miss Anderson is deserving of the laurels she has won as an actress of superior abilities. 10th, 11th, 12th, Grau's co. in Fatintza and Cadeo. 14th and 15th, Milton Nobles. 17th, Joseffy. Milwaukee Theatre: Opened auspiciously. Good houses all week. 10th, Curtis and Carroll, Nellie Allis, Del Trudell.

### Iowa.

#### KEOKUK.

Nov. 8.—John Dillon 3d to excellent business. Edwards' Ghost Show is playing a crushing business to ten cents admittance, with Japanese Tommy. Grau's English Opera is in a financial fix. Max Kastner was entertained at the residence of one of our citizens one evening during the company's stay here. The Episcopalians proffered Mr. K. a mercantile position at Keokuk, in order to have his princely tenor voice in their choir. He left the impetuous opera co. at Peoria, several weeks salary behind, and is now in town—no doubt permanently.

### OTTUMWA.

Nov. 8.—An actual blank—not even an amateur entertainment, except the dim outline of an approaching Pinafore. Nobody billed.

### New York.

#### BROOKLYN.

Nov. 11.—Haverly's: Salsbury's Troubadours had a good house Monday. Next week Bartley Campbell's Gaiety Slave. Park: Fanny Davenport opened in Pique to a good house on Monday. The star will present her usual repertoire. Next week Robson and Crane. Opera House (old Mozart): Rehearsal and altered, until it presents the appearance of a first-class theatre. Opened Monday with a strong variety co. (Letter too late for extended notice.) The Volks, Court Square and Olympic all have strong bills this week.

Item: Now that Haverly's is in working order, and as Mr. Haverly's assistants have given entire satisfaction to the public, we also hope to him, it is but right that they should have their due. That gentleman in the box, who is so complaisant and suave in his manner, is Edward Keys, well known to the profession; that handsome and manly person who takes your ticket is C. W. Terwilliger, late of the Park of this city; ushers in evening dress conduct you to your seat; the beautiful scenery, which is a feast to the eyes, is painted by Seymour Parker; F. Peterschen, musical director; J. Adams Graver, stage manager; and governing all Graver is Charles L. Andrews, in whom Mr. Haverly finds an able collaborator. On the whole Mr. H. is to be congratulated upon his efficient corps of assistants.

### ROCHESTER.

Nov. 10.—Corinthian Academy: Last week Manager Benton of this house assumed the



management of Arnold Brothers' Big Twelve Minstrels for the balance of season, and during the week they have been in active rehearsal, preparatory to taking the road to-day. Some of the poor features have been dispensed with, and many new ones added, and their performance Saturday evening showed a marked improvement. Their principal features are numbered by twelves—12 end-men, 12 vocalists, 12 dancers, etc., etc. Their printing is showy. A neatly uniformed brass band attracts considerable attention. The co. numbers thirty-five. The house will be closed this week.

Grand Opera House: 3d and 4th, Rentz Minstrels and orchestra drew good but dissatisfied houses. Owing to the failure of the Philadelphia C. C. Pinafore to keep their engagement, the house was closed the remainder of last week. To-night we will begin a three days' smile over Gus Williams, who will be followed 13th, 14th and 15th by F. C. Bangs.

## TROY.

Nov. 10.—Griswold: 6th, the Kate Thayer Concert co. gave a very fine entertainment to empty seats—not fifty people in the house. 7th and 8th, Joseph Sefton, with a fair co., presented Rip Van Winkle, to fair business. Nothing booked for coming week.

Rand's: 7th and 8th, the Berger Family and Sol Smith Russell delighted large audiences. Nothing booked for coming week.

Grand Central: An entire new company is presented the present week, consisting of Laura Bennett and Capicola Forrest in songs and dances; Bessie Wilson, serio-comic; Pell and Lewis in the Hottentot Musketeers; Ward and Lynch in Hibernian sketches, and Johnny Pierce, comedian. Business good.

## BUFFALO.

Nov. 10.—Academy: Den Thompson all of last week to crowded houses. His success was phenomenal; he might have stayed another week. Arnold's Big 12 Minstrels opened 10th, to fair business. Latter part of week Gus Williams. Next week, Big 4 Minstrels first three nights, and Smith, Waldron & Lester's comb. balance. Shelby's Adelphi: Good houses all the past week, and a good show. This week W. T. Stephens and Minnie Oscar Gray with their dogs. Good olio. Items: Joseffy had a large audience at St. James Hall Monday. Mrs. Scott-Siddons was also favored with a crowded house at the Hall on the 8th.

## WILLIAMSBURG.

Nov. 10.—Novelty: The New York Church Choir co. in Pinafore last week. Good business. Louise Leighton, L. Munroe and T. W. Eckert as Josephine, Buttercup and Ractraw respectively, were good. 10th, Maud Granger opened in The Galley Slave to a good house and with a fine support. 17th, 18th, 19th, Marble Heart. 20th, 21st, 22d, Camille; C. R. Thorne, Jr., and Laura Don assume the leading roles. 24th, Our Boarding-House. Berry's Broadway Show: Business only fair last week. Mlle. Delmar's Folly co. this week.

## HORNELLVILLE.

Nov. 9.—Shattuck Opera House: 4th, Quaker City Minstrels drew a fair audience. 7th, Mue. Rentz's Female Minstrels; an excellent entertainment to large audiences. Youngstown, Pa., 12th; Akron, Ohio, 13th; Macedonia, 14th; Canton, 15th. 8th, the Tennesseeans, colored Jubilee concert, to slim house. Kate Thayer Concert troupe well billed for 14th.

## UTICA.

Nov. 10.—Opera House: Jane Coombs 7th in Lady of Lyons to poor house, and with as poor a co. as has favored us in a long time. 19th, Helen Potter's Pleiades at opening of Y. M. A. Lecture Course. City Opera House: Nothing booked but a fair show by Prof. Anderson 12th. National: Business fair. New faces every week.

## SYRACUSE.

Nov. 10.—But few entertainments here the past week. Jane Coombs, 8th and matinee, did poor business. The Kate Thayer Concert co. Sunday eve, 9th, in a sacred concert; and, considering the weather, did well. F. C. Bangs 10th and 11th at Wieting Opera House. 13th, Arnold's Big Twelve Minstrels at Wieting's.

## CANANDAIGUA.

Nov. 10.—Durgy Opera House: The Rentz Minstrels, under the management of Jay Rial of the Rochester Opera House, drew a large audience 5th, 11th, the same popular gentleman will play Jane Coombs here.

## OSWEGO.

Nov. 8.—Nothing theatrical the past week. F. C. Bangs, supported by Josephine Bailey and co., appear in Dan'l Druce 12th. Helen Potter's Pleiades 18th, followed by Revellers 19th.

## AUBURN.

Nov. 10.—Opera House: 8th, Lehnen's Juvenile Pinafore, for the second time in two weeks, to good business. Academy: 10th, Jane Coombs in Lady of Lyons; 14th, Arnold Bros' Minstrels.

## ELMIRA.

Nov. 8.—Opera House: Arnold Brothers' Minstrels 3d, to small business. Kate Thayer Concert co. 13th. Holman Opera co. 25th.

## ONEIDA.

Nov. 10.—Conroy's: 11th, Peakes Family with their French musical glasses—W. R. Burgess, the great musical genius, is with them.

## BINGHAMTON.

Nov. 10.—It's the same old story—nothing doing at present.

## CONNECTICUT.

## HARTFORD.

Nov. 10.—Roberts' Opera House: My predictions in regard to business proved wrong in the case of the Boston Museum co. on 3d, and Helen Potter's Pleiades on the 4th. Both were fine performances and deserving of much better business than was done. 6th, the Weatherby-Goodwin Froliques produced Hobbies to a good house. This week we have Joseph Murphy in Kerry Gow on Wednesday, and Louis Aldrich and C. T. Parsloe in My Partner on Thursday.

New National: Manager Newton gave us the best bill of the season last week, and there was a corresponding improvement in business. Frank Bush, Topack and Moore, and R. V. Ferguson and Sallie Mason were the favorites. Departures: Lillie Howard, Cahill and Reagan, and Alice Bateman to Providence; Frank Bush and Lottie Grant to New York; Young Hercules to Philadelphia; Topack and Moore to New Haven. New people this week: Stuart Sisters, Tom Hedges, the Murfays, Winneta Craven, Dilks and Wade, and Alice Gleason. Remaining: Ferguson and Sallie Mason, Ed Christie, and Frank Harrison.

## NEW HAVEN.

Nov. 10.—On the 3d Kate Thayer's co. gave a concert at the Opera House to small business. The Boston Museum co. in Crisis to small audience 4th. 5th, the Weatherby-Goodwin Froliques in Hobbies had a large

and delighted audience. At the Grand Opera House 5th Edward Remenyi, the violinist, played a concert to fair business. Coming: Coe's Opera House, 11th, Joe Murphy's Kerry Gow; Aldrich & Parsloe's co. in My Partner are booked for the 14th and 15th. The Salisbury Troubadours in The Brook are expected the 17th.

## WATERBURY.

Nov. 10.—City Hall: 3d, Weatherby-Goodwin Froliques, who are great favorites in this city, in Hobbies to splendid business; 4th, Tony Denier's Pantomime troupe to good business; 5th, Boston Museum co. in The Crisis. Fair show but poor house. Booked: 13th and 14th, Jos. Murphy in Kerry Gow and Shaun Rhue; 15th, Potter's Pleiades; 18th, Boston Ideal Pinafore co. Comique: Business good. The following this week: Phillips Bros., May Raymond, Julia Emmons, Emma Rice and Ed Heeney.

## BRIDGEPORT.

Nov. 10.—On the 4th the Weatherby-Goodwin Froliques to light biz; 5th, Tony Denier's Humpty Dumpty to slim biz; 13th, Murphy's Kerry Gow; 16th, Helen Potter's Pleiades; 17th, My Partner; 19th, John P. Smith's Tourists; 19th, Berger Family and Sol Smith Russell; 22d, the Chanfraus afternoon and evening.

## DANBURY.

Nov. 10.—Opera House: 4th, Kate Thayer's Grand Concert co. Business fair. 10th, N. Y., 10th, Binghamton 11th, Waverly 12th.

## Rhode Island.

## PROVIDENCE.

Nov. 10.—Opera House: The Murphy Miniature Pinafore closes a successful four nights 6th. The Weatherby-Goodwin Froliques 7th and 8th to large houses. 10th, for three nights and matinee, Kate Claxton and co. in Two Orphans and Double Marriage. 14th and 15th, Jefferson in Rip Van Winkle. Manager Black has arranged with the Kiralfy Bros. to produce The Black Crook here four nights of Thanksgiving week. Robson and Crane will complete the week.

Low's: Bandmann and co. closed a week's engagement 8th. Mr. B. gave fine personations of different characters. Artistically the week was a success. 10th, for the week, we are to have Clinton Hall's Strategists.

Comique: New faces—Haley and West, Alice Bateman, Tom and Maud Morrissey, Mons Jean Benosser and his performing bear, Thomas and Watson, Cahill and Reagan, Lillie Howard and the ventriloquist Brigham. The burlesque Fra Diavolo closes the bill.

## NEWPORT.

Nov. 9.—On the 8th William H. Westcott, treasurer of the Opera House, received his first benefit in seven years. It was a success. The Murphy Kerry Gow comb. appeared. 13th, Kate Claxton.

## Massachusetts.

## BOSTON.

Nov. 10.—Pippins has long been something of an acquaintance hereabouts, and it is all the more pleasant to have a formal introduction to them at the Museum. It is rather late in the day to rebash this extravaganza. The music is gay and pretty, the text is bright and sparkling; the puns, though numerous, are not overdone, and a fair majority of them are really witty. The acting of the Museum company is, on the whole, very good, and quite adequate to the needs of Pippins. Mr. Wilson, Mr. Haworth, Rose Temple, Sadie Martinot, Alice Carle and Mr. Burrows are most conspicuously excellent. Sadie Martinot was radiant as Cupid, and she sang and acted with her usual animation. Alice Carle, as Atalanta, exhibited anew her proficiency as a vocalist, renewing her claims to be considered the best singer yet heard here in burlesque. Rose Temple was very pleasing as Hippomenes, and deserved much credit for her impersonation. George Wilson won much applause as the tutor. Mr. Wilson's make-up was a study. Mr. Burrows surprised his warmest admirers by giving a performance of a female character, and evinced a faculty to grasp quickly a humorous situation and make the most of it. The scenery was beautiful and appropriate. I am sorry to write that Pippins in a pecuniary sense, was a failure, and was withdrawn after Saturday's performance, to make room for the inevitable Pinafore.

Louis Aldrich and Charles Parsloe closed a successful week at the Boston Theatre. My Partner meeting with much favor. Frank Mordant has given Boston a genuine surprise. He has in the past two weeks demonstrated that he has dramatic ability of a very high order, and a hearty welcome will await his return here. This week Grau's Opera Bouffe co. in their repertoire of new and old operas.

The Black Crook has taken this city by storm. Immense audiences have attended the performance, and the Globe Theatre has been crammed to its utmost capacity. The Black Crook is old wine put in a new bottle, and much of the old wine is still left. The dancing is superior to anything of this description that has been witnessed in Boston for years—a fact that was most thoroughly appreciated by the audience. The costumes are all elegant and modest. The Kiralfy have arranged with much skill the tableaux, while the scenery is truly beautiful. Dramatically considered, the spectacle was excellently given. The roles are all well placed and well acted. J. B. Roberts plays Hertzog, and gives a most excellent representation. Mr. Lytell made all that was possible of Greppio, and Nellie Larkelle looked and acted Stalacta in a most charming manner. The remainder of the cast was fully up to the requirements of their respective roles. The Crook remains two weeks longer, and big business is expected.

There is a perennial freshness about Mr. Sothern. One may have seen him on the stage a hundred times, and be almost as familiar with the lines of Dundreary and the many other parts he has made household words, as he is himself, and still find something new at each performance. So it was last week at the Park, where the genial actor appeared for the first time in two years. He has had large audiences, and the majority of them were composed of old theatre-goers—a compliment not to be mistaken, by the by—who welcomed his advent with cordial warmth, and were rewarded with an exceedingly enjoyable entertainment. Our American Cousin was put on the stage with the careful attention to detail which is characteristic of this house. Sothern was Dundreary, of course, and he was Dundreary. So much has been written of this performance, and so well it is known, that comment upon it is of course superfluous. Mr. Sothern was well supported by the full strength of his company. Mr. Blakely particularly distinguished himself as Bunney. This week The Crushed Tragedian.

The Strategists met with fair success at the Gaiety. It has but little plot about it, but it is none the worse for that. In fact, it has more of the mirthful elements of pure

comedy than many plays of more pretension. It affords an excellent opportunity to introduce some clever acting on the part of Clinton Hall, Sol Smith and wife, Sam Ryan and Ada Monk. The performance is worthy of liberal patronage, and I hope the venture may succeed.

It seems hardly necessary to repeat the statement often made before in regard to the Howard. The houses have been crowded, and the performances given are truly meritorious. This week The White Crook.

The Boylston Museum presents a new bill this week, which is fully up to the standard of the establishment.

## Salem.

Nov. 10.—Mechanic Hall: Kate Claxton, supported by C. A. Stevenson and co., played A Double Marriage to a fair-sized audience. 5th. The fourth entertainment in Manager Moulton's Popular Course was given the 6th by Helen Potter's Pleiades. Joseph Murphy's comb. played to big business 7th. This is the only show this season that has done well here without the help of local management, and Mr. Mortimer, Murphy's manager, can congratulate himself. John S. Moulton's bulletin of entertainments here is as follows: 12th, Jos. Jefferson; 17th, Boston Museum co. in Diplomacy; 21st, Aldrich and Parsloe in My Partner.

## Springfield.

Nov. 10.—Boston Museum co. in The Crisis 6th to a small house. They were deserving of better luck. Coming: Aldrich and Parsloe in My Partner, 11th; Ideal Opera co. in Pinafore 17th. Over 600 seats were disposed of the first day of sale. Kate Claxton in Double Marriage 18th. Salisbury Troubadours in The Brook 19th; Remenyi the violinist 24th; Robson and Crane in The Two Dromicos 25th; Boston Museum co. in Diplomacy 26th; the Berger Family and Sol Smith Russell 28th.

## Gloucester.

Nov. 10.—The Howard Vaudeville co. gave a most disgusting entertainment 7th to a very poor house. John S. Moulton comes 25th with a co. Pat Rooney has booked a date in January and Buffalo Bill one in March. Business remains quiet, and a good show would be sure of a packed house if visiting us within the present month. Nothing further booked.

## Taunton.

Nov. 10.—F. S. Chanfrau in Kit 10th; Murphy's Miniature Pinafore 12th; Grand Musical Festival 13th and 14th. Every seat in the hall was sold two hours after the opening of the box-office. Louis Aldrich and C. T. Parsloe in My Partner appear the 19th.

## Lowell.

Nov. 8.—Huntington Hall: 5th, the Gaiety Opera co. in Chimes of Corneville, to a full house. Music Hall: 6th, Dickie Lingard, supported by a very poor co., in Pajamas, to a slim house. 12th, Boston Museum co. w. th Baby.

## LYNN.

Nov. 10.—Music Hall: Jos. Murphy comb. to a large audience 1st. Kate Claxton did a good business 3d. The Schubert Concert co. gave an entertainment in Manager Heath's course the 8th. Jefferson is billed for 13th.

## New Hampshire.

## Manchester.

Nov. 10.—Jefferson played Rip at Smyth's 4th, to large audience. The entertainment was under the management of C. H. Smith of Fall River, who will also manage the same at New Bedford and Fall River. Emma Abbott played Paul and Virginia 7th, to large audience. Billed: 12th, the Lingard co. in Pajamas; 14th, Viola Clifton's Minstrels. Coming: My Partner 20th, Salisbury's Troubadours 22d.

## PORTSMOUTH.

Nov. 8.—1st, Exiles, by Boston Theatre co., to small biz. 5th, Jefferson as Rip, with a good support and good house. Dr. Preston, a well-known citizen and at whose place all showmen place tickets for sale, fell dead in the hall during the first act. 6th, 7th, 8th, Hartz the Magician to fair houses; 12th, Helen Potter's Pleiades.

## Maine.

## BIDDEFORD.

Nov. 10.—Murphy's Kerry Gow (first time here) 6th, to small audience. Bennett & Moulton's Juvenile Pinafore (second time) 8th, with matinee, to fair business. It was produced at South Berwick 6th, and Kennebunk 7th, to paying houses.

## Pennsylvania.

## Philadelphia.

Nov. 11.—Walnut: The Rice Surprise Party had an overflowing house to witness Revels last evening. The piece has been remodeled and improved. The Davene Family from Niblo's are with the troupe. Revels all the week. 24th, Emma Abbott. Chestnut: Knowles' play, The Wife, holds the boards. Usual Monday night house. 17th, The Girls. Arch: Maggie Mitchell, one week. Opened in Pearl of Savoy. The lady was afflicted with a severe cold, and was forbidden to sing. Will be presented in succession—Little Barefoot, Fanchon, Lorle, Jane Eyre, Pearl of Savoy (repeated). Good houses. 17th, Jos. Murphy; 24th, the Chanfraus; Dec. 1, Bandmann. Broad: Second week of An Iron Will, to fair audiences. 17th, Weatherby-Goodwin Froliques. Park: N. Y. Park Theatre co., engagement of three weeks. Engaged first week. Next week A Fool and His Money. North Broad: F. L. G. in second week to good business. New National: Effie Johns in her new play, A Terrible Test, supported by W. H. Thompson. The star has made a hit, and is drawing well. Scenery new and beautiful. 17th, opera of The Royal Banquet. Wood's Museum: Regular stock in the moral drama, The Drunkard. Drawing fairly. The museum proper is retained, and is an additional attraction. Academy: Berger Family and Sol Smith Russell appear 13th, under Pugh's management. Standard: Hernandez Foster in Jack Harkaway.

Items: Carncross' Minstrels are doing their usual big business.—Grand Central: Kate Riddle, Grace Arnold, Harry Woodson, etc.; good houses.—Miller's: Flora Moore, Julia Wolcott, Mlle. Georgia, Prof. and Baby Bindley, Young Hercules, etc.—Alhambra: Alfred Liston, Prof. Gorman, Dolly Davenport, etc.—13th, Elks' annual benefit.

## Pittsburg.

Nov. 10.—Opera House: Robson and Crane opened 3d. Our Bachelors was given first three nights, to large business; Comedy of Errors balance of week, to "standing-room only." To-night, Haverly's Chicago Church Choir Pinafore co. 17th, Rice's Evangeline.

Library Hall: 13th, benefit to Miss M. Muhlenberg. 14th and 15th, Sprague's Georgia Minstrels. 18th, Kate Thayer Concert co.

Williams' Academy: Rentz's Female Minstrels closed, 8th, one of the largest weeks ever known at this house. They return some time during the present season. This

week: Valjean Brothers, Mullen and Magee, Le Claire Sisters, May Vernon, Sallie St. Clair, Smith and Byrne, Ada Clifton, Joe Redmond, Jerome Stansil, James D'Arcy and Harry Shay.

Trimbles': Business during the past week good. This week: LaRue Family, Lillie Ellis, Conway and Farrell, Fletcher and Lynch, Viola Morris, and the regular co. in Saved from the Gallows.

Items: Buffalo Bill drew large houses to the Lyceum 5th and 6th.—Patti and co. done fairly at Library Hall 7th and 8th.—Sid Smith joins Haverly's C. C. co. here.—Contracts have been signed whereby My Partner and The Galley Slave will be produced at the Opera House, though late in the season.

## MAHANOY CITY.

Nov. 8.—City Hall: The McAllister Minstrels gave one performance 4th. They advertised as Washington's Last Sensation, and disappointed the small audience. The Ashtons, who have been billed for two nights only, filled out the week with Rip Van Winkle on Friday, and Hidden Hand Saturday. The first night Fanchon the Cricket was lightly attended. East Lynne was well played to a good house Thursday. A highly pleased and crowded audience witnessed Rip Van Winkle on Friday. Hidden Hand to-night will receive good attendance. Little Dorrit Ashton is a dramatic prodigy, and rendered Lady Isabel Vane in East Lynne in a manner worthy of praise.

## TITUSVILLE.

Nov. 9.—Parshall's: A very good audience greeted Evangeline 8th. The performance was exceptionally good. Although the charming Miss Webster as Gabriel was missed, yet her place could hardly be better filled than it is by Louise Searle. Dora Wiley as Evangeline was the attraction of the evening. Cast good throughout. 8th, Baird's New Orleans Minstrels; good house, good performance. 15th, Haverly's C. C. Pinafore. Sure of a big house.

## LANCASTER.

Nov. 9.—Mrs. Scott-Siddons appeared 5th to large and select audience. Aunt Polly Bassett's Old Folks' concert, assisted by home talent, 7th, drew a good house. Gorman's Church Choir Pinafore co. to fair business 8th. "Hawkeye" Burdette will say a piece 11th. Tony Denier is booked for 14th. Barney Macaulay, Den Thompson, Kate Claxton, Mary Anderson and others will appear during the season.

## WILKESBARRE.

Nov. 8.—5th, Gorman's Philadelphia Church Pinafore, under management of J. H. Meade. A most delightful entertainment, to fair business. Billed: 12th, Tony Denier's Pantomime troupe. Booked: 18th, Jane Coombs; 21st, Helen Potter's Pleiades; 26th, The Fatinitza Opera co.; 27th, Kate Thayer Concert co.

## ERIE.

Nov. 10.—Park Opera House: Baird's New Orleans Minstrels 5th; very bad show to equally bad house. Gus Williams in Our German Senator 7th to fair house, followed 8th by Rice Evangeline co. to large business billed for 14th. Oofy Goff's Under the Gaslight; Mahn's Fatinitza 15th.

## MASTON.

Nov. 10.—On the 3d Gorman's Church Choir Pinafore. Our only coming events are Humpty Dumpty—the third of the season—by Tony Denier's troupe, and Pinafore—the fourth of the season—by the Miniature Opera co.

## POTTSVILLE.

Nov. 8.—Academy of Music: Maffitt and Bartholomew Pantomime troupe to good business. 7th, Gorman Original Church Choir Pinafore co.

## DANVILLE.

Nov. 10.—Opera House: Booked—Jane Coombs 21st; Kate Thayer Concert co., 24th; Marian Mordant comb., Dec. 13.

## New Jersey.

## NEWARK.

Nov. 8.—Grand Opera House: Mapleson Grand Opera co. Newark Opera House: The Bartley Campbell co. played to full houses on last two nights of their engagement. Tony Denier 6th, to large house. 11th and 12th, Weatherby-Goodwin Froliques in Hobbies. Ada Cavendish underlined.

Waldman's: Watson and Ellis, the German team; Quilter and Goldrich; Daisy Kernell, Bryant and Saville (not Jack) in comedy selections, etc. The dramatic attractions are George France and Ethel Earle in A Block Game, with the entire vaudeville co.

Item: Effie Johns goes to the National Theatre, Philadelphia, with her play, A Terrible Test, on 10th for a week. She will no doubt receive the attention she deserves there.

Warning to Managers: On the 26th the Amateurs play again, and in this city this would draw every dollar away from the best professional co., should one have the hardihood to play against them. This may not seem very complimentary to the tastes of our people, but it is the plain truth.

## JERSEY CITY.

Nov. 11.—Last night the amateurs produced a travesty on Romeo and Juliet at the Academy, before a large audience of friends, who dutifully received and applauded the presentation. They repeat the same programme to-night. The Weatherby-Goodwin Froliques are billed 13th, 14th and 15th in Hobbies. They will probably play to big business. Bartley Campbell's Galley Slave was played to large audiences 6th, 7th and 8th. Saturday night there was the largest house of the season. Items: A part of the Rice Surprise Party was in town over Sunday.—Daly's co. in Divorce next week.

## PATKINSON.

Nov. 10.—The Bergers and Sol Smith Russell played to large houses 4th and 5th. Maffitt and Bartholomew are announced for 12th and 13th.

## Maryland.

## BALTIMORE.

Nov. 10.—Holiday: The Florences in Mighty Dollar at Wednesday matinee, and on Saturday evening Ticket-of-Leave Man. Mrs. Florence did not play, and the parts of Green Jones and Emily St. Evremond were left out. The support was excellent, and the plays well put on the stage. Business large. This week Robson and Crane, 17th, Maggie Mitchell.

Ford's: H. J. Sargent's Comedy co. in Contempt of Court and Forbidden Fruit. The company is good and rendered the plays very well. W. Herbert is a first-rate comedian, and deserves a great deal of credit for his performances as Cluquet and Sergeant Buster. J. W. Summers as Galonette and Cato Dove, was also good. Business very fair.

Opera House: To-morrow Adelaide Neilson as Juliet, balance of the week As You Like It, Twelfth Night and Romeo and Ju-

liet. 17th, Steele Mackaye's co. in An Iron Will.

Academy: Joseffy in a very successful concert 3d. To-night, Max Maretzek's Opera co. appear in Sleepy Hollow, rest of the week. Pinafore, Bohemian Girl, Trovatore and Sleepy Hollow. George Schaeffer, violinist, a graduate of the Leipzig Conservatory, makes his first appearance in the concert hall, assisted by F. W. Wolf, pianist, Elia Baraldi, soprano, and F. Mittler, accompanist.

Central: Mlle. Marie Zoe in Nita; or, the Shadow of the Grave; also variety. Good business. This week Grimaldi Zelfner and Christie in Humpty Dumpty, Marie Zoe in French Spy, George and Della Turner, Alf Barker, Frank White and Lillian White.

Front: Frank Dond in Buffalo Bill and variety. Business first-rate. This week the Renta-Santley Novelty co. in a burlesque Pinafore.

Item: Blanche DeBar is having a play written for her by Spencer, and expects to take it on the road early in the year.

## Virginia.

## RICHMOND.

Nov. 9.—Theatre: Closed last week. The Florences 11th and 12th. Mahn's Opera co., announced for balance of week, did not appear. Frank Frayne and his trained dog are booked instead. The following attractions ahead: Mue. Rentz's troupe in a burlesque Pinafore, 17th; Adelaide Neilson 18th and 19th; Bessie Darling as Lady Macbeth and in other Shakespearean roles, 20th, four nights; week of Dec. 1, Maggie Mitchell and the McKee Rankin party; week of Dec. 8, Haverly's Church Choir Pinafore and the Oates Opera troupe; week of 18th, Park Theatre Comedy co.; Christmas week, the New Orleans Minstrels. Comique: Business fair. Three last week—Alf Christie, Emma Monroe, and J. W. Davidson. The latter closed 8th. Item: William H. Brown, the scenic artist, will be in the city this week, and will paint new scenery for the Theatre.

## LYNCHBURG.

Nov. 9.—Opera House: 19th, Renta-Santley Novelty co. Holcombe Hall: Midgots, for one week, commencing 10th.

## South Carolina.

## GREENVILLE.

Opera House: Annie Pixley 3d in M'iss, to a good house. Miss Pixley is a fine artist, and she is supported by a well-balanced co. Her impersonation of the shy, brave M'iss is one of the best things that has ever been presented here. She has a round, rich and sympathetic mezzo-soprano voice, which she uses with excellent taste and effect. J. E. McDonough, as Yuba Bill, was fine, and Benjamin C. Rogers, as Joshua Bessinger, the Arkansas Judge, was simply immense. W. T. Johnson, as the drunken father, was above criticism, while the villain Walters, by Mr. Fuford, was a worthy effort.

## Tennessee.

## MEMPHIS.

Nov. 8.—Now that the yellow fever has left our city, and every one has returned, the question arises, What attractions are we to have at the Theatre this season? The New Memphis Theatre was sold last Summer to the Leubries Brothers of this city, who have refitted, painted and furnished it in the most artistic style. The old chairs have been removed and new patent folding cushions substituted; new scenery, drop-curtain, etc. The dressing-rooms have been thoroughly renovated, and supplied with all the modern improvements. It is now one of the prettiest and most convenient theatres in the South. Its name has been changed from the New Memphis to that of Leubries' Theatre. The Oliver Dond Byron comb. open the season 17th, in Across the Continent, four nights and matinee. Haverly's Colored Georgia Minstrels the 34th, three nights. Buffalo Bill balance of the week. The season promises to be brilliant.

## NASHVILLE.

Nov. 9.—Grand Opera House: Ford's Juvenile co. 5th, 6th, 7th and 8th in Pinafore and Fatinitza, playing at the Saturday matinee to the largest audience ever assembled in this theatre; Little Lillie Parslow and Charlie Muechin were simply immense. Louisville 10th, one week. Collier's Banker's Daughter comb. open to-morrow, for two nights and Wednesday matinee. Masonic Theatre: Saville & Lee Opera co. opened 6th, to a fair audience in The Sorcerer. 7th, Bohemian Girl to a larger house. To-morrow, Annie Pixley, one week.

## Alabama.

## MOBILE.



# THE NEW YORK MIRROR

THE ASSOCIATED ORGAN OF THE THEATRICAL MANAGERS AND THE ONE EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.  
ISSUED EVERY THURSDAY  
At 13 Union Square, New York, by  
The Mirror Newspaper Company.  
PROPRIETORS.

SUBSCRIPTION:—THE MIRROR will be sent to any address, post-paid, for \$2.50 a year, or \$1.25 for six months.  
ADVERTISEMENTS:—TEN CENTS Per Line, each insertion; Professional Cards, one dollar per month, three dollars per quarter; single insertions at transient rates, strictly in advance. Advertisements received up to 1 P. M. Wednesday. Cards changed as often as desired.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.  
Entered at the New York Post Office as "Second Class" mail matter.  
Address all communications, and make all checks and money orders payable to  
THE NEW YORK MIRROR,  
13 Union Square.  
G. W. HAMKELLY, Publisher.

NEW YORK, NOVEMBER 15, 1870.

## Amusements.

UNION SQUARE THEATRE—French Flats.  
HAVERLY'S THEATRE—The Tourists.  
WALLACK'S THEATRE—Our Girls.  
ACADEMY OF MUSIC—Italian Opera.  
GRAND OPERA HOUSE—Edwin Booth.  
ARREY'S PARK THEATRE—Emmet.  
SAN FRANCISCO OPERA HOUSE—Minstrels.  
STANDARD THEATRE—Pinafore.  
DAILY'S THEATRE—Wives.  
FIFTH AVENUE THEATRE—The Picture.  
NIBLO'S GARDEN THEATRE—Enchantment.  
BOOTH'S THEATRE—Closed.  
MADISON SQUARE THEATRE—Closed.  
HOPKIN'S THEATRE—Fatiniza.  
THEATRE COMIQUE—Mulligan Chowder.  
TONY PASTOR'S—Variety.  
HARRY MINKE'S THEATRE—Variety.  
LONDON THEATRE—Variety.  
VOLKS GARDEN—Variety.  
NOVELTY (Wm.sburg)—Galley Slave.  
HAVERLY'S (Brooklyn)—Troubadours.

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Borst, W. H. & Co.  
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Bernard, Mollie  
Byron, Oliver Doud  
Burns, J. T.  
Belgarde, Adele  
Bascomb, Hennie L.  
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Collier, J. W. (2)  
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CORRESPONDENTS are requested to address all communications to "THE NEW YORK MIRROR, 13 Union Square, New York City."

## A Word with Our Readers.

The steady increase in the circulation of THE MIRROR is the best evidence of its usefulness and popularity. It is now believed to have the largest bona-fide circulation of any dramatic newspaper in the country; and the extra orders received from the American News Company during the past five weeks, give assurance of that permanent increase so desirable to its publishers.

It is especially satisfactory that this prosperity comes from a healthy cause—i. e., a CLEAN PAPER. Even in handling the Byrne scandal, by all odds the most filthy and disgusting ever experienced in the dramatic profession, THE MIRROR refused to publish the nasty details in their entirety, but rather drew a moral from the disgusting story. It refused to satisfy a morbid taste by heaping personal abuse upon the principals. Those who crave such unclean nourishment must find it elsewhere. The writers on THE MIRROR would not grovel in that bed of filth to gather from the decomposing mass such offal as would satisfy the cravings of this class of readers. That appetite must be appeased at the trough supplied by the One who is the central figure of the scandal. We will not pander to the taste.

THE MIRROR has secured the patronage of the refined and intelligent in the Profession. It is found in the family circle and on file in the managers' offices. It is the only journal that is a true reflex of the Stage. It gives to its thousands of readers, from week to week, legitimate news—the movements and doings of the Stage—without abusing and snarling at those who do not bow to its opinions with a profound salaam.

The columns of THE MIRROR are no longer directed or controlled by a ONE-MAN POWER. A Board of Directors determine its policy, and no personal grievances are allowed to interfere with the diffusion of news or the moulding of its opinions. None of its staff is given an opportunity of making it a vehicle for the airing of his hates and prejudices.

THE MIRROR will not abuse the living or trample upon the graves of the dead. Those who like to see this done must look elsewhere. They will never see it in these columns.

Our best patrons are of the leading people of the Profession. The advertising columns of THE MIRROR show this. The brightest

lights of the Stage are there represented, and their presence lends moral weight to our cause and endorses our endeavors.

## "Good-for-Nothing Edwin Adams."

Ever since Josh Hart began the publication of the Dramatic News it has never lost an opportunity to assail the reputable members of the dramatic profession. Having no character himself, he hated those who had. Having a natural affinity for the low and vile, he lauded such at all times.

As long as he confined his brutal attacks to ladies and gentlemen still living, there was a certain amount of pluck displayed; but when he assails the poor, dumb, defenseless dead, he proves himself not only a craven, but a coward.

In the last issue of this delectable sheet appeared the sentence that forms the caption of this article. As it occurred in an editorial, it is safe to presume it was written by the editor, one Leander P. Richardson, a journalistic footpad, who secures a living by casting verbal filth on the graves of our honored dead and hounding provincial managers—a fellow so utterly depraved that he could not appreciate or understand the generous, whole-souled Edwin Adams.

But we submit: Is it not time the dramatic profession should resent such brutality? Is it not time to defend the dead of the profession against this jackal? Can the profession afford to furnish such wretches with the means that will enable them to print this filthy sheet?

We think not.

Between this fellow Richardson and Edwin Adams there was such a social gulf that in life the dead actor would not have been found in his company for any compensation; now that poor Adams is dead, this vulgar upstart presumes to scab his memory.

But Richardson is not alone in his lack of delicacy and in his mendacity. He is only one of a nest of vipers who disgrace metropolitan journalism, and find a refuge and a home in the office of the Dramatic News.

Those actors and managers who support the Dramatic News, by advertising in its slimy columns, must have been delighted to read in its last issue that Edwin Adams was a "good-for-nothing fellow." If they continue their support they must be prepared to be similarly assailed—when their turn comes to join the "silent majority."

## "The Press Clique."

There is probably no delusion more general outside of New York than that which assigns to the dramatic writers on the New York press the disposition to act together as a "clique." It may be that in the fastnesses of the far West, or in some hidden corner of the sunny South, men may be found to believe that an organized attempt exists here to dominate the criticism of the country. Petty managers and petty troupes which for strictly prudential reasons adhere to the one-night towns are found from time to time rising to protest that they "do not fear honest criticism," but that "in New York there is a conspiracy against them!"

There may be. But the experience of a couple of years back fails to show it.

In the first place, it would be difficult to find anywhere twenty men so perversely contradictory in their individual opinions as are the critics of the New York press. It is their distinguishing characteristic that they never agree about anything. If one writer pronounces an actor gifted, intelligent, graceful and sympathetic, a second will find him cold, awkward and mechanical. What one critic finds fit for admiration in an actress, another objects to with the strongest censure. So far from acting together, they seem intent upon acting apart, and so muddled has the out-of-town theatre-goer become that it is impossible for him to tell, from the most diligent reading of the metropolitan press, what plays have achieved success and what ones have failed. To this cause is attributable directly the fact that a New York success—of itself—means very little. An entertainment like the Tourists, for instance, traverses the country and comes here with an unbroken chain of good press opinions. Had it been produced here first it is not improbable that it would have gone forth heralded with press judgments so odd and conflicting as to be practically valueless to the manager.

There is no uniformity or union of critical verdict in New York. The views of the papers change as often as their dramatic writers—and that is, continually. The idea of there being any conspiracy among the critics is preposterous. One estimable writer told us not long ago that Mme. Modjeska was a thoroughly realistic Camille, and dilated at some length on the merits of her performances. Another equally estimable writer said, about the same time, that the one excellence of the impersonation was its idealism, and devoted two columns to a beautifully written critique to substantiate that assertion. Mr. Boucicault has complained bitterly of the New York press, but we fail to see any more valid cause for complaint than was given by one of the accused

parties in his answer. He said that Mr. Boucicault had yet to produce a play which met the unanimous favor or unanimous endorsement of the local press, and he had written some of the very best and some of the very worst of acted dramas.

The fact of the matter is that the dramatic writers on the New York press are for the most part a very honest, careful set of gentlemen, with no higher aim than that of subserving the interests of their employers, and their inexperience and ignorance of theatrical matters furnish at once the pretext of the delusion which has grown up about them—and the answer to it as well.

## Church and Stage.

English dramatic circles are being somewhat stirred up at present, over the request of Rev. Stewart Headlam—an obscure country parson having charge of a country parish—to form a Church and Stage Guild. This gentleman proposes to remove all objectionable features from the Stage, and to lift it to a pure and elevated plane. England does not differ in any great particular from America in regard to those things connected with the Stage. There is much that is good and much that is bad there as well as here; but for one man or one organization to undertake to make it free from all impurities is simply preposterous. Not that the Stage is bad, for some of the noblest men and women are found in its ranks; but the plain fact is, that the Church and Stage never have worked and never will work together. It is well that it is so. They are two separate organizations, both working for the higher elevation of mankind, but in entirely different fields. Rev. Stewart Headlam is receiving some pretty hard thrusts from the English dramatic publications, and it is to be hoped that they will effectually squelch his ardor for organizing a Church and Stage Guild.

A minion of the Law had a lively skirmish with a lot of empty bottles in the refreshment room adjoining the Olympic Theatre on Tuesday night. He was armed with an official document, but found himself in a dilemma the next morning when arraigned in court.

Maffitt & Bartholomew have strengthened their combination into one of the largest pantomime organizations on the road, and have placed their business in the hands of C. R. Gardiner. They open at Fifth Avenue theatre Nov. 24, in conjunction with Harry Miner's Burlesque Pinafore company.

The injunction on the performance of The Queen's Evidence, as presented by C. L. Graves, has been made permanent. That individual's unscrupulous grabbing up of other people's dramas is receiving a check. In New York people of this class, for contempt of court, sometimes board in Ludlow street.

There is a rumor abroad that J. H. Haverly is after Booth's Theatre, but investigation proves the contrary. During Boucicault's occupancy Mr. Haverly offered him his price for the house for the entire season. But Mr. B. being sick, and his agents being dilatory in making terms, Mr. H. made other arrangements for the attraction he wished to present at Booth's.

The Paulding combination is far from having gone to pieces. Gussie DeForest and other members of the company are receiving their salaries as regularly as though playing. The party is to reorganize with some new people, and start with a new manager. Frank Lawlor is this time the lucky one. We say "lucky," because he is sure of his salary whether a successful manager or not.

Arthur Sullivan will conduct the orchestra on the opening night of his opera at the Fifth Avenue Dec. 1, and possibly one or two nights following, as a little sensation; but he does not go elsewhere with the party, and is in no way interested or identified with them. The party have completed no arrangements as yet for Boston, as the managers there do not "see it" at the terms proposed until D'Oyley Carte shall prove his attraction to possess pecuniary strength.

The indecent "absurdity," La Societaire, was withdrawn Tuesday night from the Fifth Avenue, with the following remarks from Mr. Percy: "Ladies and Gentlemen—The afterpiece, La Societaire, for which Mr. Perdicaris and myself are jointly responsible, received last night its first and last representation. The verdict was pronounced by the public, and it is impossible to appeal from it. Mistakes are common to our humanity. The one which we made last night we desire to acknowledge as gracefully and to repair as quickly as may be."

Harry Ellsler of the Pittsburgh Opera House says he does not read the "Weekly Sewer," but having had his attention called to a flow of its reeking filth in his direction, he accounts for it thus: "Josh Hart, the partner of Byrne, was to present a play at our theatre. The manager telegraphed that the company could not come unless we sent them money, which I did. They played to bad business, and the company struck, refusing to go on unless I guaranteed their pay, as they had not received any salary for some time. I settled with the company and Hart skipped. He owes me \$300, for which I hold the panorama, 'Chicago Before and After the Fire.'"

## PERSONAL.

JEWETT—Sara will go into the starring field next season.

DIVORCE—Daly sends out a company with this piece Thanksgiving night.

GOOD WORK—The lithography of The Galley Slave company is remarkably fine.

VINCENT—Helen Vincent has made a pronounced hit in Bartley Campbell's Galley Slave.

RAND—Rosa Rand will appear in Our Boarding-House at Williamsburg Thanksgiving week.

ELLISLER—John Ellsler of Pittsburgh and Cleveland is playing with Booth at the Grand Opera House.

DREW—Frank found a brick in Montreal last week, but unfortunately for the manager it was in his own hat.

DOX—Laura Don plays Marco and Camille, supporting Charles R. Thorne, Jr., in Williamsburg the week of 17th.

GARDEN—Ethel Lynton, Marie Chester and Estelle Leighton graced Koster & Bial's with their presence Sunday night.

CAMPBELL—Bartley Campbell has arranged with Augustin Daly to furnish him a new comedy by the 1st of next February.

ALEXANDER—Ray Alexander goes with Bessie Darling in a prominent position. She is attractive, intelligent and bright.

DESERVED—Charley Backus has punched the heads of two men who disturbed his San Francisco Opera House services recently.

NOTICE—Correspondents are requested to address all communications to "THE NEW YORK MIRROR, 13 Union Square, New York City."

STEVENS—Unknown is reaping an abundant harvest in the South. Writing to us the 3d from Mobile, Mr. Stevens says: "My house is nearly all sold for to-night."

TO CORRESPONDENTS—Atlanta, Brooklyn, Buffalo, London (Ohio), Memphis, Milwaukee, Montreal, Muskegon, Nashville and Wheeling letters came late this week.

HERNDON—Agnes Herndon will commence her Southern tour about Dec. 7. She has accepted a large certainty for one week in New England previous to her departure.

ACKERMAN—Miss Ackerman is now at her home in this city, having finished her engagement in Canada. The press without exception accorded her praise for excellence in acting and taste in dressing.

SEYMOUR—Stage Manager Seymour of the Boston Museum was in town early in the week. Mr. Seymour has already become prominent and popular in Boston, as being energetic and efficient in his business.

SPENCER—Lillian Spencer (daughter of Dr. Spencer of Pittsburg) gave a private reading before Manager A. M. Palmer and a few friends, on Friday afternoon last. She is pronounced to be a remarkable young woman.

DAVEY—Advices from Detroit indicate that poor Tom Davey will never again appear in active management. No immediate danger is apprehended, but his nervous prostration is thought by his physicians to be incurable.

P. . . . . Messrs. Gilbert and Sullivan occupied a box at the Broadway Opera House Tuesday night. They expressed themselves well pleased with the rendition of their opera by the Philadelphia Church Choir company.

FOX—In another column will be found a few of the random notices of the press on the abilities of Miss Annie Fox as an actress. They give evidence that her popularity is confined to no particular section, but that she is a favorite all over the country.

A GEM—The moonlight ruins, by Henry E. Hoyt, in the second act of Fritz in Ireland, now being played at Abbey's Park Theatre, is causing much favorable comment and attracting marked attention among art connoisseurs. Mr. Marston must look to his laurels.

RICE—The Surprise Party manager was in town the other day, and reports good business in Albany for a week. When asked what he called good business he said: "I don't like to give figures, because, while they are big for Albany, they would appear rather small anywhere else."

REFUSED—Florence Chase, Laura Don and Rosa Rand have all refused the juvenile part in Geo. Fawcett Rowe's new play, to be produced in Philadelphia Thanksgiving week. Although the pecuniary consideration was a handsome one, it is said the ladies have a repugnance to playing second to Rose Coghlan.

"I WANT TO KNOW"—Byrne is divorced neither from Mrs. B. nor the Dramatic News. He is still the head and front of the "intellect" of that offending sheet, having simply taken down the "sole and responsible" sign. If you ask a member of the staff whether B. has left the "combination," you will be met with a look betraying several emotions—all tending to affect the risibilities.

BYRNE—It is stated that Charley Byrne, ex-editor of the Dramatic News, intends starting a penny daily paper called Truth, and that Josh Hart will aid him in the enterprise.—Sunday Times. The title of the projected sheet is no doubt the result of deep and exhaustive research for something new and original on the part of Byrne, and he has, strangely enough, hit upon the very word the meaning of which he has been divorced from these many years.

## PROFESSIONAL DOINGS.

—Ilion Davean has become a member of Booth's company.

—My Partner drew over \$15,000 in two weeks at the Boston Theatre.

—The Oliver Doud Byron combination appears at the Olympic in January.

—Fechter's real estate at Quakertown, Pa., was sold for \$3,925; it cost \$8,000.

—Haverly's Georgias played to about \$1,300 two nights (5th and 6th) in Houston, Texas.

—George L. Smith has accepted the position of avant courier for the Bessie Darling combination.

—Maurice Grau's French Opera company occupy Booth's for a season of three weeks, commencing 24th.

—Cuba did not make a decided hit at the Chestnut, Philadelphia, and its run will not be very extended.

—Frank Frayne, with Si Sloenn, did a tremendous business at the New National, Philadelphia, last week.

—Fred Sharpley, once a popular negro minstrel, died at the residence of his father in Newark on the 6th inst.

—Harry Smart, late business manager for Den Thompson, goes out with Frederick Paulding in the same capacity.

—Alice Oates, under management of Sam T. Jack, opened evening of 10th, at Academy of Music, New Orleans, to over \$1,400.

—Haverly played his Mastodons at his theatre in Chicago week before last to over \$11,000—a clear net profit of over \$8,000.

—Correspondents are requested to address all communications to "THE NEW YORK MIRROR, 13 Union Square, New York City."

—Abbey played Sothorn in Boston, Emmet in New York, Engaged in Brooklyn, and Lotin in Philadelphia, to over \$23,000 last week.

—Effie Ellsler was robbed of a sealskin sacque, diamond cross and gold pin, in Philadelphia on the 10th. (Is this the first of the season?)

—Manager Dickson of the Park Theatre, Indianapolis, denies the report that he intended to withdraw from the management of that house.

—The right to Only a Farmer's Daughter has been secured by Laura Don. She will star in the piece after her present engagements are concluded.

—The Standard and Grand Central Theatres, in the Quaker City, are again in the Sheriff's hands. Both will be sold under the hammer this week.

—Manager Henderson is negotiating with Barney Macauley, Gus Williams, Minnie Palmer, and the Froliques for early appearances at the Standard.

—Manager Hofe has taken the Windsor Theatre, in the Bowery, and will open 24th. He retires from the Olympic at the close of the present week.

—Harry Vaughn is playing Frank Selby in A Terrible Test at the New National, Philadelphia, this week, and is filling the part exceptionally well.

—Harry Colton and George O. Morris, with a strong company, go on the road 27th with Bartley Campbell's Vigilantes. William Edings is business manager.

—Bartley Campbell was asked which was the best house in Troy. He replied: "Well, which ever one you play in you'll wish you'd played in the other—or stayed away."

—Bartley Campbell's Fairfax is to be produced at Abbey's Boston Park Dec. 8. This is the play that Mr. Wallack let slip through his fingers last season. It is a drama of thrilling interest.

—Bartley Campbell's Fate. See announcement in another column calling attention of the profession. To use the expression of a Western manager, "He is going for 'em blood-raw!'"

—The Bessie Darling combination opens the season at Norfolk, Va., 24th. Included among the people are George De Vere, Ray Alexander, W. F. Burroughs, Nellie Barbour and W. F. Hartshorne.

—Agnes Herndon has bought the right and title to Bartley Campbell's Fate, and also secured a new French adaptation from Hart Jackson, and is organizing a company to go South about Dec. 1.

—Neil Burgess, who made the hit of his life as the Widow Bedott at Haverly's Theatre, Chicago, returns to the scene of his triumph next week. Locke's play is one of the decided successes of the season.

—Syrause is blessed (?) with two beautiful opera houses, and—an attraction can get its own terms, but no money for either party. All worry, gentlemen. Pool your issues—your two houses—and make some money. Detroit might share this advice.

—Scanlon (of Scanlon and Cronin) has accepted a leading part in Minnie Palmer's new play, which will receive its initial performance about Dec. 1. The play is said to be original in plot, spirited in dialogue, and altogether very funny in its situations.

—N. O. Picayune: "The retirement of C. A. Byrne from the editorship of the Dramatic News may be regarded as a deathblow to that disreputable journal. His aggressive, vulgar and virulent individuality gave the sheet something of the popular infamy of a police paper."



## THE WEEK AT THE THEATRES.

On Thursday evening H. J. Byron's comedy, *Our Girls*, the companion picture of *Our Boys*, was brought out at Wallack's. The audience was composed of the regular "first-nighters." The cast of characters included the best material of Mr. Wallack's regular stock company as follows:

Josiah Clench.....Henry Edwards  
Lord Asplund.....J. H. Gilmour  
Plantagenet G. Potter.....Maurice Barrymore  
Tony Judson.....C. E. Edwin  
Thomas.....W. J. Leonard  
Mrs. Clench.....Mme. Ponzi  
Mrs. Merton.....Stella Boniface  
Mabel Clench.....Rose Wood  
Jane.....Emma Loraine

While no exception can be taken to the cast, there is much to condemn in this, one of the latest of Mr. Byron's comedies. It attempts to draw a picture of domestic life in two phases—one, the rich man's home life and comforts, the other the poor man's hovel and wretchedness. Mr. Byron makes his two principal male characters the creatures of capricious fortune, and winds up his play in a most unsatisfactory manner. The man who, in the first act, is one of consequence on account of his wealth, turns up in act three the most disgusting specimen of a tramp, while the second male character, whose honesty of purpose is all that he can call his inheritance, is made to receive the vagrant, and read him a moral lecture on the evils of wealth.

The play is ruined by the third act. What merit there is in it is entirely overbalanced by the buffoonery of the ending of the piece. It does not rise to the true dignity of comedy at any point, and descends into almost buffoonery long before the audience is dismissed. There is much laughing material in it, but there is no moral, unless, indeed, it convey to the mind of the auditor the story of the prodigal, with the exception that, in lieu of a fatted calf, there is a huge pile of sandwiches.

The acting throughout was excellent, and the piece will probably have a limited run; but it is to be regretted that Mr. Byron has labored so ardently to do something uncommon, and accomplished so little.

It is a mournful spectacle to see a company of actors, some with established reputations, wrestle with and finally succumb to the chill and depression of a totally bad play. The company that officiated as undertakers and pall-bearers at the Fifth Avenue, Monday night, shared the gloom usual at such times, and the funeral service of *The Picture* was performed with due solemnity and decorum.

The plot of the piece is too devious, too heavy, and too commonplace to require analysis. It has not the merit of originality; the situations are weak and hang fire; the dialogue is cumbersome and unvarying—in short, from the prologue to the tag there is nothing worthy of praise.

Of the picture itself, which is exhibited during the third act, it may be said that Mr. Perdicaris has executed a work that in breadth of design is in many respects admirable and indicative of a broad conception and feeling. It is allegorical, introducing the figures of Constancy, Justice, and Immortality triumphing over Sin and Vice. Mr. Perdicaris has departed from the path of tradition, and represents Justice without the customary banded eye and scales. The painting extends across the entire back of the stage.

Miss Almayne proved herself to be an actress with rather limited abilities, and, aside from a pleasing presence, possesses none of the qualifications requisite in a leading lady. Marie Prescott and Mr. Wheelock were overburdened with thankless parts, and their abilities obscured in the general disharmony. Harry Woodruff, a bright little boy, pleased the audience, and was recalled at the close of his first scene. Charity forbids mention of the remainder of the cast.

The "absurdity" that followed, entitled *La Societaire*, from the joint brains of Perdicaris and R. Townsend Percy—well, we forbear describing it. The audience was more than disgusted.

Business picked up steadily during the last nights of Fanny Davenport's engagement at the Grand Opera House. Wednesday and Thursday *Divorce* was put on, and drew good houses; Friday and Saturday night London Assurance and *Oliver Twist*. The versatility of the star was shown in the latter bill. As Lady Gay Spanker she did some exquisite comedy acting, the particular line of business in which Miss Davenport excels. Nancy Sykes finds in her an able exponent. Her characterization was intense, and the result of a keen appreciation and study of the prominent characteristics of one of Dickens's strongest characters. Although the plays were both cut, the double bill is somewhat too long. Friday night the curtain fell on the last act of *Oliver Twist* near the witching hour of midnight.

Among many of the aptly stated truisms attributed to that wisecracker and sage, Josh Billings, is the statement that "it always took 3 grone fokes—2 wmin and 1 man—to tak 1 child to the sirkus." If Mr. Billings would drop in at one of the performances at the New York Circus he would see his assertion verified. Adults as well as children find a lingering charm and fascination in the wonders that take place on the sawdust. The manager is repeating his old success at the Fourteenth street amphitheatre, and it is unnecessary to add that the success is amply deserved. The programme is varied, and the very best of its kind. This week, in addition to the remainder of the troupe, Robert Stickney, the celebrated bare back rider, appears.

The Tourists at Haverly's continue their pleasant jaunt this week, and the business, on good authority, is "all right up to the present time." Although the entertainment is a mere conglomeration of nonsense, it is immensely funny. The advent of this troupe in New York marks a new era in amusements. The performance is screamingly funny, and that is what the people want in these days—something that will make them shake their sides. Monday next, an elaborate production of *The Octoroon* is promised. The drama is comparatively new to many theatre-goers of to-day, and it will no doubt draw well for a fortnight.

Col. Mapleson has already overcome many of the prejudices that greeted him when he brought his almost new company this season to the Academy of Music. His leading artists, such as Ambre, Adini and Aramburo, are now likely to meet with more favor than when singing under severe indisposition. The appearance of Mme. Ambre in *Aida*, one of her best roles, is likely to turn the tide of opinion in her favor. The hard work which Mlle. Valleria has gone through has added to her London reputation, and made her so far this season the leading favorite of the company.

At Daly's, *Wives* continues every night and Saturday matinee. Last Wednesday afternoon *Fernande* was produced, with Helen Blythe in the principal role.—Pinafore continues to diminish business at the Standard.—French Flats attracts crowds to the Union Square.—Enchantment will continue at Niblo's till December, when it is to be transported to the Globe Theatre, Boston.—The society for the protection of children stopped the performance of *Pinafore* last week at the Aquarium, and the Bohemian Girl was substituted for the morning entertainments.

The arrival of Gilbert and Sullivan is the signal for two fresh Pinafore outbreaks—by the Hon. Jim Meade's Philadelphia Church Choir company at the Broadway Opera House (alias the St. James), under the management of Charles Freyer, and also by an amateur troupe, rejoicing in a pretentious title, at the Lexington Avenue Opera House. The former company have not changed particularly since their last engagement in this city—in their hands the piece is as well sung and as badly acted as ever.

Manager Hofele produced *Fatinitzza* Monday night at the Olympic. This was the first time the opera has been heard during the regular season, and though its melodies are all familiar, it is strange managerial enterprise should hitherto have been so derelict in the production of what is little less than a novelty. The singing was quite acceptable, but as the company is composed almost entirely of amateurs, little good acting was expected.

Emmet continues to enchant large audiences with his merry laugh and pleasant songs, and though the play that furnishes the groundwork for Fritz's specialties is but a flimsy affair, the people sit good-naturedly through it, content with the presence of Emmet, his vocal efforts and dances.

Edwin Booth gave his well known and generally accepted rendition of Hamlet at the Grand Opera House Monday to a crowded house. The company was, as usual, only average, Mr. Booth still clinging to the idea that capable support to a star is unnecessary and in the way.

Sunday night concerts were given at the Fifth Avenue, Grand Opera House and the Olympic. These entertainments on the seventh day are becoming very popular. The Sabbatharians are aroused thereby.

## Haverly's Enterprises.

The political "booms" die out, but the Haverly "booms" are with us always. Haverly has an enterprise for each point of the compass, and North, East, South and West his four troupes are "booming." The avant courier of one or another of the Enterprises is found everywhere. In the West the Mastodons have taken Chicago by storm. The South is "solid" for the Georgia Minstrels, and Texas raised the quarantine as soon as they appeared on the frontier. The press and public are in ecstasies over the Juvenile Pinaforeists wherever they appear. The Chicago Church Choir, Pinafore is the leading organization of the kind on the road, and is doing the heaviest business. All of the Enterprises at this moment are prospering as never before.

Box—Our handsome frontispiece this week will be admired wherever *The Mirror* reflects. The subject needs no introduction to our readers. Laura Don is universally acknowledged to be one of the most beautiful women on the American stage. As an actress she ranks among the very best, having played leading roles in nearly all the principal theatres of the city. As the star in *Only a Farmer's Daughter*, she played several weeks to very large business, and scored a decided metropolitan success. She has refused the most tempting offers to travel with leading attractions, for the reason that next season she will star in a play of her own—one that is already in process of construction.

PROFESSIONALS—Rose Coghlan, Ada Dyas, Mrs. Bandmann, Lillian Cleves Clarke, Miss Elliott, Mrs. Wallack and Gus Clarke were among the audience at the Fifth Avenue on Monday night.

## Uncle Dick Hooley Taken In.

During the early part of last Summer a stranger called upon R. M. Hooley, the well-known Chicago manager, and introduced himself as Leander P. Richardson, the New York correspondent of the Chicago Tribune. At the end of the interview, the stranger (Richardson) departed richer by twenty-five dollars, Hooley holding as collateral his note. He holds it still.

Shortly after, Richardson's intimate friend and associate, Archibald Carlyle Gordon, took the cue, and waited upon Uncle Dick, held an interview with him, similar to that of his crony, and, like that worthy, departed leaving Uncle Dick minus thirty-five dollars, but holding as collateral the gentleman's note, made payable at a Coney Island newspaper office.

He holds it still! When this last note fell due, Mr. Hooley set out for the island, and arrived at the newspaper office in question, only to find it closed up, the door half concealed by the sand washed up from the waves. The whole island was apparently deserted, and as Uncle Dick walked disconsolately along the bleak shore, startled flocks of sea-gulls rose with shrill cries and circled about the desolate gables of the Hotel Brighton. The irate manager learned from a chrysalid keeper that the newspaper office had closed with the season, six months before. As Uncle Dick retraced his steps along the sands, the waves that advanced and retreated at his feet seemed to whisper mockingly: "Taken in! taken in!" He returned to the city a wiser but sadder man. He did not begin legal proceedings to recover his money.

Query: What claim had Richardson, an utter stranger, on Hooley, on the strength of which he was enabled to procure a loan? Why did Gordon so readily tackle the man already bled by his friend, with the same purpose? Why did not Hooley bring an action to recover? Have their operations in other quarters been as successful, and have all their little games been worked conjointly? or do Sam Medill and Josh Hart favor these levies and divvy with them?

We have written this in a spirit of badinage, but the matter is nevertheless one with a serious aspect, as it shows up in an unenviable light, to say the least, the private workings of the present editor of the *Dramatic News* and his oily assistant.

## The S. P. C. C.

The Society for the Prevention of Cruelty to Children has of late made itself notorious by its ridiculous and injudicious interference in stage performances by children. The law under which it acts is to the effect that no child under the age of sixteen shall be permitted to perform upon the stage. It was designed to regulate the compulsory exhibition of child acrobats, whose lives and health were often jeopardized through the difficult and dangerous nature of their business.

So long as it stopped here, well and good, but when it is used to cover a case like that of the children who sang Pinafore at the Aquarium, the administration of the law becomes puerile and silly.

The President of the Society in enjoining the performance in question had, it is true, the law upon his side, and, although the attendance at school of the children engaged was in no way interfered with, and though their principal means of support in many instances depended on the little weekly salary received—notwithstanding this, the action of the Society was legally justifiable.

The justice or injustice of a law that sanctions interventions of this sort, it is not our purpose to discuss; but the action of Mr. Eldridge T. Gerry's Society is open to criticism, and a few brief comments on the inconsistency of the association's workings are not at the present moment inappropriate.

Objection was made by Mr. Gerry to an innocent, easy labor that occupied the little ones during day hours—a labor in no way injurious to their health or morals; and yet he permits a dozen young boys to ride nightly in the act that opens the programme at Lent's Circus; he allows Harry Woodruff to play a lengthy part in *The Picture* at the Fifth Avenue; he did not enter any objection to the introduction of children in *Divorce*, *Pique*, *The Banker's Daughter*, and a large number of plays in which the appearance of youngsters has been made a feature.

It is neither ignorance of the law nor of the cases in question that prevents Mr. Gerry from interfering. What hidden motive is it, then, that prompts him to draw these unfair distinctions? Why did he seek out the least flagrant violation of an unjustly constructed law and insist on its enforcement, when there were many subjects more fit for his protest? Why did he not prevent little Eva French playing *Eva* in Uncle Tom's Cabin at the Olympic? Should the law palliate or totally overlook such instances and enjoin those less offensive?

Mr. Gerry, as a representative of the Society of which he is a member, is responsible alone, and if he desires to maintain a position of fairness, justice and consistency, he should volunteer an explanation of the reasons for his vim in executing the law in the direction in which its execution was least needed, while he permitted it to be broken by others without molestation.

HENDERSON—Mrs. Etta Henderson will appear in her own play of *Almost a Life* in some of the prominent New England cities, commencing Nov. 24, supported by Laura Don.

## The "Dramatic News" Muddle.

Mrs. Laura E. Byrne's suit for absolute divorce from her husband is resting to await the result of the suit to determine the ownership of the *Dramatic News*. Mrs. Byrne avers that she started the *News* in October, 1875, employing her spouse as editor, and has ever since continued to be the sole proprietor. She complains that on or about Oct. 9 of this year, Joseph Hart, Charles A. Byrne and Abe H. Hummel conspired to cheat her out of her property.

Six months ago, the wife says, C. A. Byrne, after living happily with her for many years, began to neglect her and then to abuse her, and finally he openly confessed to her his preference for and infidelity with Alfa A. Merrill, the wife of Alfred P. Merrill, and told Mrs. Byrne that she must obtain a divorce from him, or he would go out of the State and obtain one elsewhere. He directed Mrs. Byrne to consult with the defendant, Abe Hummel, as her attorney. Mrs. Byrne had known the defendant, Mr. Hummel, socially, and she sought his services, and on the 8th of October, 1879, signed a complaint in an action for divorce, prepared for her by Mr. Hummel. On the next day Mrs. Byrne was induced to meet the defendants at the residence of Joseph Hart, and they presented for her signature a paper which they said was an agreement to have Charles A. Byrne retained as editor of the *Dramatic News* (notwithstanding the divorce proceeding) upon a fixed salary, one-half of which was to be repaid to her as alimony for her support—the defendant Hart to become a surety for the execution of the arrangement. She signed the paper without knowing that she was thereby signing away her property to Joseph Hart. And she did not then, nor has she since, received any consideration therefor.

The complaint avers that Joseph Hart is insolvent; that there are judgments against him for \$40,000; that, pursuant to the conspiracy, Hart took possession of the *Dramatic News*; and that she is apprehensive that the property will become valueless to her. She therefore demands that the instrument of sale be adjudged void, and that a receiver be appointed.

"My husband was a man of violent temper," Mrs. Byrne's affidavit continues, "and has on many occasions abused and beaten me." She avers that she was apprehensive of her safety when he was in a passion, and that she was greatly influenced by him through fear. Mrs. Byrne adds that when she learned of the suit of Alfred P. Merrill for divorce, on account of Mr. Byrne's adultery with Mrs. Merrill, her husband at first denied the charge of adultery, but afterward admitted it, "and," to use her own words, "told me that he no longer loved me, and would not live with me, and in a great passion told me that I must get a divorce from him or he would get out of the State and get one."

Mrs. Byrne emphatically declares that she supposed this paper was simply an agreement in relation to her husband's salary. She further says that the \$30 per week which was to have been paid her by her husband was not paid, and that rumors reached her that she was no longer the owner of the *Dramatic News*, that her husband was to get a divorce from her in the ensuing week, and that on the 19th of October, 1879, he was to marry Mrs. Alfa Merrill and resume control of the paper. On the 15th of October she consulted Messrs. Townsend & Weed, her present attorneys. She is informed by them that they at once demanded a substitution in the action of divorce, and prevented further proceedings in that action. Immediately after the appearance of the new attorneys, Mrs. Byrne avers, the defendant Hart went through the form of discharging her husband from all connection with the paper, but she is informed and believes that the discharge was an effort to destroy the appearance of a conspiracy. She is furthermore informed that a reporter named Leander P. Richardson is in ostensible charge of the *Dramatic News* as editor, and she declares him unfit for successfully conducting the paper, and fears that its value may be impaired under his and the defendant's control.

On Friday argument in the case was had before Judge Larremore in the Court of Oyer and Terminer, Messrs. Townsend and Weed for Mrs. Byrne and ex-Judge Dittenhoefer for the defendants. Mr. Dittenhoefer sought to show that Counsellor Hummel should not have been introduced as a defendant. He had no interest in the result of his actions except as a lawyer. Counsel ridiculed the idea that Mrs. Byrne signed a paper without knowing what it was. John D. Townsend said that the defendants acted together in one of the most contemptible conspiracies ever known.

The following letters, signed by C. A. Byrne, were introduced:

SEPT. 11, 1879.—I hereby pledge myself as I value my honor as a man and my oath before God as made to-night, that, under any and all circumstances that may arise, I shall leave the City of New York and in company with the woman I love—Alfa Merrill—go to some State where we may both be rid of the unhappy conditions under which we have lived, and until the law shall have released us both I shall respect and trust Alfa Merrill as a sweetheart to whom I am paying court, and on the day we are released to make her my wife, so help me God.

SATURDAY, 2 P. M.  
DARLING:—The ordeal has come. She arrived this morning. I was actually surprised at the actual repulsion I felt for the one who has been my wife. Don't think me cowardly in speaking of her so, but she fails to arouse even a sentiment of pity. It is done and done forever, between us, and I think she feels it. I insisted on her going over to the storage warehouse to day and getting the papers, and tonight the transfer will be made. To-morrow she goes for Manhattan Beach, and in the evening, when she returns, I make the proposition of separating pointblank. Should she refuse, then it's separation all the same.

Counsel for Mrs. Byrne said that unless an injunction was issued or a receiver appointed the plaintiff could have no remedy, as both Byrne and Mr. Hart are bankrupts. Ex-Judge Dittenhoefer reassured the Court that security in any amount can be given when it is called for. Decision was reserved.

## Maurice Grau's New Season and New Artists.

Maurice Grau, not content with the heavy expenses he is already under, has sent to Paris for another prima-donna to add to the rare cluster of artists he has gathered about him. He has probably been encouraged to take this further daring step by the discovery on the footing up of the books of the Fifth Avenue Theatre, that there is a fat balance left to his credit as the result of the brief season in New York. The total amount of money drawn to the house by his company and received at the box-office in its season of ten weeks is \$90,000—a larger sum than was taken in the same time during any French opera season in this city. Mr. Grau immediately plans a supplementary season of higher art than he has as yet aimed at, and sends for artistic reinforcements, which will make a very heavy addition to the total of his salary list.

The company will play a two weeks' engagement in the Boston Theatre, beginning next Monday, and then will return to Booth's to give a series of performances of opera comique in a style which Mr. Grau thinks will eclipse any of the more pretentious efforts of the Italian opera people in the past. The operas selected for this supplementary season are *Les Cloches de Corneville*, *Mignon* and *Carmen*.

The new prima-donna, Mlle. Leroux Bonvard, has made a great success in Lyons, Brussels, and all the European art centres in the most exacting romantic roles of grand opera. She sailed on Saturday, the 8th inst., from Havre, and will make her debut at Booth's as Filina in *Mignon*. The French original version of the opera will be given entire, uncut; and in its arrangements as it left the hands of the authors. The Italian versions are sadly mutilated, and our public will thus have the first opportunity of hearing the opera in its entirety. The original French versions of *Mignon* and *Carmen* are as different from the Italian arrangements that have been presented, heretofore, in their name as night is from day. There is an artistic and dramatic symmetry in the works, as originally written, that is utterly lacking in the mutilated versions.

The patrons of Mr. Grau's Booth's Theatre season will find *Mignon*, in this respect, a revelation, and, from the manifest talents of his troupe, we may believe that the work cannot fail to have perfect representation in its original form.

## Haverly's "Black Book."

This is the title of a very ingenious article which Mr. Haverly has adopted to protect his numerous organizations from impositions and extortions that traveling companies are so often subject to, and which will also have a tendency to prevent the same impositions on all first-class companies. It is thiswise: Whenever transfer companies, baggage men, bus lines, or any party doing business with the traveling company, makes an overcharge or demand not stipulated in contract made by advance agents, the name and address and line of business of the swindling party is immediately sent to the principal office of Haverly's Theatre, Chicago, and inscribed in the *Black Book*. Mr. Fitzsimmons, Mr. Haverly's right-hand man, at once notifies all of the advance agents and managers of the different road shows, who make a minute of same, and avoid doing any business with the parties they have been cautioned against.

Mr. Blanchell, one of Mr. Haverly's managers, had occasion to shun a transfer company which had made a slight extortion, some months ago, on the Lester Wallack combination. He had been notified of the imposition, and engaged other conveyance for the hauling of the baggage and carriage of the people, much to the chagrin, surprise and mortification of the regular transfer company. This caused the origin of the *Black Book*, and Mr. Haverly will receive the hearty endorsement and profound thanks of scores of managers for adopting this radical system, that will to some extent, if not completely, put a stop to a species of robbery that many a sufferer in the business can bear witness to.

READINGS—George Vandenhoff is giving a series of "Dickens Mornings" at Chickering Hall. He is a capital elocutionist, notwithstanding his sixty-seven years.

Charles R. Thorne, Jr., appears in Williamsburg next week—the first three nights in *The Marble Heart*, the last three in *Camille*—supported by Laura Don, Nina Varian, Lillian Cleves Clarke, and Messrs. Rockwell, Ringgold, Varrey, etc. A. M. Palmer manager.

Scanlon and Cronin have dissolved partnership, but not through any financial straits. Two offers of \$3,000 each from outside parties were made for a half interest in the combination, but a personal difference between the principals had assumed such a shape that the proposals fell flat.

Everett A. Wesleyan, a member of Haverly's Minstrels, was found dead in his bed at the Planters' House, St. Louis, on Saturday morning, having succumbed to heart-disease. Deceased's wife and parents live in Rochester, N. Y., whither the remains were removed for interment.

Tony Pastor's famous burlesque Pinafore is to be done at the Fifth Avenue week of 24th, under management of Maurice Grau. It was played nearly all of last season at Pastor's, and is one of the funniest and most ridiculously absurd performances ever placed on a stage. Each performance will be followed by Maffitt & Bartholomew's Pantomime troupe, who appear in innumerable specialties, thus making a double attraction. Popular prices will prevail during the engagement.



# DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

## Louisiana.

Nov. 8.—Academy: The Rankins in The Dantes opened 2d to the largest audiences of the season. The houses fell off a little during the week, though it may be called a good week's business. W. E. Sheridan's Parson is a fine piece of acting. Hence to Galveston. 10th, Alice Oates. Varieties: Grover's Boarding-House opened 2d. The opening house was very light, and it continued to grow wonderfully less during the week. Grover came here short-handed and was obliged to engage such people as he could get. The consequence was a bad performance. Hence to Galveston.

## Texas.

Nov. 6.—Pilot's: Alice Oates 3d and 4th, with matinee 4th, in Little Duke, Pretty Perfumers and Pinafore, respectively, to large audiences, the total receipts being something over \$1,100. Gray's: Haverly's Georgians opened this house 5th, to \$675, and to the best pleased audience seen here in some time. He played against a high-toned free ball and a hard, rainy day, the mud being something appalling. Sale of seats for to-night is already large. A much larger house than the first is expected. The company go hence to Austin 7th and 8th, then through the State out by Little Rock and St. Louis. The following dates are given positively: Louise Pomeroy, 14th and 15th; Dantes (Rankin), 17th and 18th; Saville & Lee Opera Co., 22d, 23d and 24th; Adah Richmond, Dec. 1 and 2; Collier's Union Square Co., 8th and 9th; Buffalo Bill comb., 12th and 13th; Frank Frayne, 15th and 16th; Fanny Davenport, 27th; Maggie Mitchell, 29th and 30th. Grover's Boarding-House will be along in about ten days, already being in the State. John Templeton will be here in a few days, but no positive time set as yet. Others have dates, but as cancellations are the order of the day it would be hard to say as to their keeping their engagements.

## Nevada.

Nov. 1.—Piper's: The Colville Opera Burlesque Co. have been playing to full houses the past week. Gen. Grant and party, Gov. Kinkaid, Mayor Young and the Hanza kings, Mackey and Fair, were in attendance Monday and Tuesday evenings. The Co. have an engagement at the California, San Francisco, whither they go this evening. Ada Cavendish supported by T. W. Keene and the California Theatre Co., commences an engagement to-night, lasting one week.

## California.

Nov. 2.—The Authors' Carnival closed last evening and has receipts being \$23,000, of which C. E. Locke receives \$4,500 as his share. It is expected that the business at the theatres will improve now. But notwithstanding the Carnival, some of the theatres have done a pretty fair business. Baldwin: The comedy of The Girls has run for three weeks to fair houses and closed last evening. On Sunday evening, 9th, John W. Jennings will take a benefit. Our Boarding-House will be presented. Standard: The play of Our Boys scored a success during the past week, and was withdrawn last evening. This week the comedy of Everybody's Friend and the farce of Toodles will be played, John E. Owens appearing in the principal characters in both. The Standard Co. is one of the best ever organized, and if any one wishes to have a good laugh it is only necessary to see Mr. Owens. The Man from Cataraugus is in active rehearsal. Bush: Has been thoroughly renovated. The old seats have been taken out and comfortable chairs put in; the ceilings have been beautifully frescoed, the stage enlarged, and the proscenium boxes set forward; and it is now one of the handsomest little theatres on the Coast. It will be opened to-morrow night by the Colville Opera Burlesque Co. in their extravaganza of The Magic Slipper. Principal among the Co. are Emme Roscaud, Ella Chapman, Rose Leighton, Kate Everleigh and Messrs. Ed. Chapman, Roland Reed, R. E. Graham and A. W. Maffin. I bespeak a very successful season. California: It is decided that this house will be opened by the old management on the 17th, with Frank Mayo as the attraction. Bella Union: The sensational drama of Life in New York, to very good business. This week the Irish play of Arrah-na-Brogue will be presented. Emmie Young, a talented young actress, will make her first appearance as Arrah, and W. C. Crosbie will enact Shaun. Neva Vernon will also appear. This talented young lady, who has the advantage of a rather pretty face, a fine figure and pleasant voice, will with hard study and work become of the very best variety actresses on this coast. Adelphi: The play of The Wizard Skiff has held the boards during the past week with Mollie Williams in the three leading characters. This lady as a pantomimist will take rank with the very best we have had. She will sustain the leading character in the three-act drama of Judy O'Trot; or, Ireland as it was.

Items: Oscar Weil will be the artistic director at the Bush.—The comic opera is drawing crowded houses nightly at the Tivoli Garden.—On Sunday night, 9th, the veteran actor, Frank Rae, will take a benefit either at the Standard or the Grand Opera House. The bill will consist of Othello and The Miller of the Dec. Pope Cooke is announced to appear as Othello and Mr. Rae as Iago.—H. Vernon and wife, after a tour of the Eastern world, arrived in this city on Monday last. Mr. Vernon is a tenor singer of some note, and his wife a contralto.—Millie Christine, the wonderful two-headed woman, will appear at Platt's Hall to-morrow night.—Kennedy's Juvenile Pinafore have returned to the city after a most successful tour of the principal interior towns.—Ada Cavendish has been playing in Reno and Carson, and will appear during the present week at Piper's Opera House, Virginia City.

## Canada.

Nov. 10.—Academy: Salsbury's Troubadours 3d, for five nights and two matinees to crowded houses. Bandmann 7th, one week. Howard's Uncle Tom's Cabin Dec. 1, one week.

Theatre Royal: The Revellers, Lucien Barnes, manager, held the boards week of 3d, playing Trouble four nights, and producing on the 14th, a new play by Bartley Campbell, entitled Lions.

# OTTAWA.

Nov. 10.—On the 6th a "Gilt" show struck the town with disastrous results. Served ten right. Bandmann is well billed, and I think will draw well. He opens 11th in Merchant of Venice. During the week he will give Hamlet, Narcisse, Don Caesar, The Spitalfields Weaver, Richard III. and Lady of Lyons. 20th, Our German Senator (Gus Williams). Scanlon and Cronin (booked 21st and 22d) of course will not appear.

## HAMILTON.

Nov. 8.—Mechanics' Hall: 6th, Duprez & Benedict's Minstrels. Poor show to crowded house. J. S. Sheppard, agent Big Four Minstrels, is in town. His co. will do well here. Mendel's Church Choir Pinafore co. have canceled their date.

# THE VARIETY STAGE.

## TONY PASTOR'S.

The novelties found in the programme at this theatre make it an unusually conspicuous one. Spending an evening at Tony Pastor's is really a succession of pleasant surprises, and during the past week the public has attested its willingness to support a first-class variety entertainment by literally crowding the house from the footlights to the ceiling. This week Harry Bennett, Irish comedian, makes his first appearance here; Prof. Herrmon, the magician, has been specially engaged; the old favorite, Frank Bush, in his Hebrew impersonations; the famous English vocalist, Dashing Dunbar, in his pictures of men and things; those humorous Ethiopian comedians, Manchester and Jennings; the marvelous grotesque artists, the Three Brazzers, in their satirical folly, entitled Fantasticalities; a new team, Paul Allen and Bob Slaven, in a new specialty; the Irwin sisters in song-and-dance; Tom McLean, in his original photographs of character; the Swiss Warblers, Clark and Edwards, in a new sketch; and the plantation and character sketch artists, the Daytonians, in their Morning and Evening of Life. Tony Pastor appears at every performance, and is singing with his usual sang froid his original songs, which are made particularly entertaining by the support of H. T. Dyring's excellent orchestra. Matinees on Tuesdays and Fridays.

## THE COMIQUE.

The Mulligan Guard Chowder has proved a palatable dish and has been served up to thousands of delighted guests, yet, even while enjoying the satisfaction of seeing their patrons appreciate so heartily what has been placed before them, experience has taught Messrs. Harrigan and Hart that novelty is the key-note of success in theatrical management. Consequently we may look for a new production very soon. There is nothing new to report of the doings of the company for the past week, suffice it to say that they have presented a programme replete with all that is calculated to provoke laughter and arouse the enthusiasm of their immense audiences. The outlook for next week is that there will probably be a revival of some of the former popular successes. There will be afternoon performances as usual on Wednesdays and Saturdays; and full particulars of the coming novelty will be given in our next issue.

## HARRY MINER'S.

The interior of this popular house, when the curtain is rung up at eight o'clock is one of the sights of the East side. Row upon row of eager upturned faces await the commencement of the evening's sport, and the members of the well-selected company all receive a welcome that must, to say the least, be encouraging. Harry Miner's Pinafore is the reigning attraction and is well presented. Louise Montague assumes the Josephine, Sheldon the Sir Joseph, Bobby Newcomb the Ralph, and Myron Calice the Captain Corcoran, the members of the stock company filling out the cast. Kitty O'Neill receives a welcome from her old admirers at every performance that is downright refreshing; the Kernells, Irish comedians; Hines and Blossom, song-and-dance men; Daisy Remington, vocalist; the Four Eccentrics, the best of all comic quartettes; Fred J. Humber, comedian, and Kitty Allyne, vocalist, in a neat act; the Royal Marionettes, manipulated by Prof. John Till; Harry C. Stanley, character vocalist; the Tudors, specialty artists; Bobby Newcomb, Myron Calice, Tillie Malvern, Louis Robie and a host of others in an entertainment that is really remarkable for its quality and quantity when Harry Miner's popular prices are considered.

## ABERLE'S NEW THEATRE.

This house, in Eighth street, between Broadway and Fourth avenue, may be justly considered one of the successes of the season. The good taste of Mr. Jac. Aberle, the proprietor, and the excellent judgment of Harry F. Seymour, the efficient stage manager, have merited all that can be said in praise of their work. During the season the character of the entertainments to be given will be such as to please all classes of theatre-goers. In addition to a fine novelty olio, from which the coarser features of the average variety show will be carefully eliminated, legitimate farces, with the popular New York comedian, E. W. Marston, in the leading characters, will be presented. Engagements have also been perfected with a number of the best dramatic and melodramatic stars, to assist whom there has been specially engaged a powerful stock company, including such well known names as Charles L. Farwell, George W. Johnson, E. W. Marston, H. F. Seymour, Kitty Sheppard, Alice Arnold and others. The attraction this week is the thrilling drama, Saved from the Wreck, with the popular author and actor, J. Z. Little, in his original creation of Roving Jack.

## THE LONDON.

Manager Thomas Donaldson has been unusually successful in gathering about him this week the bright lights of the vaudeville stage. The programme for the week is headed by Fred F. Levantine, one of the most accomplished equilibrist in the world, who appears in a most artistic performance; the master linguist, A. C. Moreland, has also been re-engaged and will appear in conjunction with the great Ethiopian comedian, John Foster; Clara Moore is singing her prettiest songs; the Bremmans, assisted by their protegee, Capt. George Laible, appear in refined sketches; the Irish specialty artist, Paddy Hughes, introduces something original in dances; Williams and Sully, the leading exponents of Ethiopian comedy; Ella Mayo, the universal favorite, in some of her most popular songs; Charles A. Gardner, comedian and vocalist; the great original German team, Murphy and Shannon, in their choicest bits of fun; and the favorite Irish team, Murphy and Mack, equally successful in their sketches, songs, etc.; Dick Parker, and a veritable constellation of stars in every conceivable form of fun-provoking specialties.

# VOLKS GARDEN.

There has been a disposition of late on the part of the management of this favorite resort to present melodrama; and while the attractions presented are always of a character deserving the patronage accorded them, the action is well taken. This week the eminent author and actor, W. H. Langdon, appears in the title role of his drama, Wrestling Joe, and is ably assisted by P. M. Allison, comedian, as Bill Swoops. Minnie Lee, the accomplished serio-comic, is here this week; the Carrolls present their neat Irish sketch; May Arnett, in a marvelous delusive entertainment; Nellie Gernon, motto singer and recitationist; Everett and Dally, song-and-dance men; Harry Clarke, in his funniest of Irish songs; Sam Norman, Hattie Richmond, Barry Lloyd, Wm. C. Cameron, and an enlarged company, who support the star in the startling melodrama. The recent improvements effected in the auditorium, have given greater comfort and convenience to the patrons of the Volks, and added many shekels to the coffers of the proprietress.

—George Clarke will open as Terry in Hearts of Steel at a down-town theatre Dec. 10.

## GRAND RAPIDS, MICH.

Nov. 3, 1879. DEAR SIR:—Week before last there appeared a paragraph from your Chicago correspondent, referring to Mason Mitchell, stating that he was discharged for intoxication. This is an error. Mr. Mitchell's leaving the O'flyt combination was purely a matter of business. Such a report as the above is apt to do the gentleman a great injustice. By contradicting the same, you will oblige, yours very respectfully, JOSEPH H. KEANE, O'flyt Gouff Combination.

# DATES AHEAD.

ABERLE'S PARK THEATRE Co.—Philadelphia, 10th, three weeks. ADELARDE NEILSON.—Baltimore, 10th, one week; Richmond, Washington and Norfolk, one week. ADAM CAVENDISH.—Mobile, 13th, 14th; New Orleans, 15th, one week. ADA CAVENDISH.—En route to New York. ALICE.—New Orleans, La., 9th, one week; Mobile, Ala., 17th and 18th; Montgomery, 19th and 20th; Columbus, Ga., 21st; Atlanta, 22d, 24th; Macon, 25th, 26th; Charleston, 27th, 28th, 29th; Savannah, 30th, one week. DARNLEY MACAULEY.—St. Louis, 10th one week; Cincinnati, 17th one week; Louisville, 24th, one week. BOWERS THOMPSON TROUPE.—St. Paul, 17th, 18th. BANDMAN Co.—Ottawa, Can., 11th, five nights. BARLOW, WILSON, PRIMROSE & WEST.—BUFFALO HILL COMBINATION.—Columbus, O., 13th; Springfield, O., 14th; Dayton, 15th. BARTLEY CAMPBELL'S GALLEY SLAVE COMB.—Williamsburg, 10th, one week; Brooklyn, 17th, one week. BERTY.—Norfolk, 24th, 25th; Richmond, 26th, 27th, 28th. COLLIER'S UNION SQUARE CO.—Atlanta, Ga., 14th, 15th; New Orleans, 17th, two weeks; Galveston, Texas, Dec. 1, one week; Houston, 8th, 9th; Brennan, 10th; New Orleans, 17th, one week. COLVILLE FOLLY TROUPE.—San Francisco, Nov. 3, eight weeks. CLINTON HALL'S STRATAGISTS.—Providence, 10th, one week; Williamsburg, 17th, one week; Rochester, 24th, one week. CRITERION COMEDY CO.—Pittsburg, 10th, one week; Detroit, 17th, one week; Cleveland 24th, one week. C. L. DAVIS, L. V. JOSTLYN.—Cleveland, 10th, one week; Baltimore, 17th, two weeks. DEN THOMPSON.—Toronto, 12th, four nights; Cleveland, 17th, one week; Brooklyn, 24th; Williamsburg, Dec. 1. DUPREZ & BENEDICT'S MINSTRELS.—EDWIN BOST.—Grand Opera House, N. Y., Nov. 10, two weeks. E. A. SOTHERN AND COMPANY.—Park, Boston, 10th, one week. EMMA ABBOTT OPERA CO.—Montreal, 10th, one week; Washington, 17th, one week; Philadelphia, 24th, one week; St. Louis, 10th, one week; Cincinnati, 17th, one week; Chicago, 15th, one week. EMERSON'S MEGATHERIAN MINSTRELS.—St. Louis, 10th, one week. FORD'S JUVENILE PINAFORE CO.—St. Louis, 10th, one week. F. C. HANSEN.—Rochester, 13th, 14th, 15th; Cleveland, 17th, one week; Cincinnati, 24th, one week; Detroit, Dec. 1. FANNY DAVENPORT AND CO.—Park Theatre, Brooklyn, 10th, one week. FREDERICK PAULING.—Earlier dates cancelled. FORD'S JUVENILE OPERA CO.—Lancaster, 10th, one week; St. Louis, 17th, one week. F. S. CHANFRAU AND BOSTON CO.—Woonsocket, Mass., 13th; Holyoke, 14th; Brattleboro, Vt., 15th. FRAYNE TRIPANY CO.—FRANK MAYO, San Francisco, 10th, four weeks. GUS WILLIAMS.—Buffalo, 13th, three nights, thence into Canada. GOTTHOLD'S OCTOBER CO.—Newark, O., 13th; Wheeling, 14th, 15th; Haverly's New York, Dec. 1, two weeks. GRAU'S ENGLISH OPERA CO.—Chicago, 17th, one week. HAVERLY'S ENTERPRISES.—HAVERLY'S MASTERFUL MINSTRELS.—Cincinnati, 10th; Ohio Circuit, week of 17th. HAVERLY'S CHURCH CHORUS.—Pittsburg, 10th, one week; Harrisburg, 17th; Williamsburg, 18th; Scranton, 19th; Easton, 20th; Hartford, 21st; Lancaster, 22d; Baltimore, 10th, one week. HAVERLY'S GEORGIA MINSTRELS.—Fort Worth, Texas, 13th; Dallas, 14th and 15th; Shreveport, 17th and 18th; Marshall, 19th; Hot Springs, 20th; Little Rock, 21st and 22d; Memphis, 23d, 24th and 25th. HAVERLY'S JUVENILE PINAFORE CO.—Chicago, 10th, one week; Clinton, Ia., 17th; Des Moines, 18th; Council Bluffs, 19th; St. Jo., 20th; Leavenworth, 21st; Kansas City, 22d; Omaha, Neb., 23d; Sioux City, Ia., 24th; Monkaota, Minn., 26th. HERGMANN.—Chicago, 10th. JOSEPHINE PERLEY.—JOHN MCCULLOUGH.—Cleveland, 10th, one week; Worcester, 17th; Akron, 18th; Youngstown, 19th; Wheeling, 20th, 21st, 22d; Washington, 24th, two weeks. JOHN P. SMITH'S TOURISTS.—Haverly's, New York, Nov. 3, two weeks; Providence, 17th, one week; Brooklyn, 24th, one week. JOSEPH JEFFERSON.—Lynd, Mass., 13th; Providence, 14th, 15th; Chelsea, 17th; Fall River, 18th; New Bedford, 19th; Lowell, 20th; New Haven, 21st, 22d. JOHN T. RAYMOND'S CO.—Indianapolis 10th; one week; St. Louis, 17th, one week; Cincinnati, 24th, one week. JONES JUVENILE UNCLE TOM'S CABIN CO.—JOHN A. STEVENS' UNKNOWN CO.—Charleston, S. C., 13th, three nights; Columbia, 17th; Charlotte, N. C., 18th; Raleigh, 19th, 20th; Norfolk, 21st, 22d; Philadelphia, 24th, one week. J. K. EMMET.—Park Theatre, N. Y., Nov. 3, two weeks. JOE MURPHY'S KERRY GOW.—Waterbury, 13th; Bridgeport, 14th, 15th; Philadelphia, 17th, one week; Wilmington, Del., 24th; Morristown, Pa., 25th; Pottsville, 26th; Lancaster, 27th; Williamsport, 28th; Baltimore, Dec. 1.

# JANAUSSCHKE.

KATE CLAXTON TWO ORPHANS.—Newport, R. I., 13th; New Bedford, 14th; Brockton, 15th; Woonsocket, 17th; Springfield, 18th; Holyoke, 19th; Westfield, 20th; Pittsfield, 21st; North Adams, 22d; Albany, 24th, one week.

KATE THAYER CONCERT CO.—Albany, N. Y., 13th; Jamestown, 14th; Hornsbyville, 15th; Meadville, Pa., 17th; Pittsburgh, 18th.

LOTT.—Montgomery, Ala., 14th, 15th; New Orleans, 17th; two weeks; Memphis, Dec. 2, 3, 4; Nashville, 5th, 6th; Indianapolis, 8th, three nights; Louisville, 10th, three nights; St. Louis, 15th, two weeks; Cincinnati, 20th, two weeks.

LINA TETTERBORN.—Boston, Nov. 10, one week.

LOUISE POMEROY COMB.—LAWRENCE H. BOST.—Cincinnati, 10th, one week; Chicago, 17th, two weeks.

MILTON NORRIS.—Milwaukee, 13th, three nights; Portage City, Wis., 14th; Rochester, Minn., 18th; Lake City, 19th; Red Wing, 20th; St. Paul, 21st, 22d.

MARY ANDERSON.—St. Joseph, Mo., 14th, 15th; Atchison, Kas., 17th; Leavenworth, 18th; Kansas City, Mo., 19th; Indianapolis, 20th; Quincy, Ill., 22d.

MCKEE HASKIN TROUPE.—In Texas Circuit.

MME. KENTZ'S MINSTRELS.—Akron, O., 13th; Massillon, 14th; Canton, 15th.

MATTHE WICKES AND CHAS. S. ROGERS.—Lafayette, Ind., 14th and 15th.

MURPHY'S JUVENILE PINAFORE CO.—MILBURN PEXLEY PARTY.—Nashville, 10th, one week; Evansville, Ind., 17th, 18th, 19th, 20th, one week.

MAITZKE ENGLISH OPERA CO.—Baltimore, 10th, one week; Chicago 17th, two weeks; St. Louis, Dec. 1; New Orleans, 8th, two weeks; Mobile, 22d, 23d, 24th; Montgomery, Ala., 25th; Atlanta, remainder of week; Nashville, 29th, 30th; Cincinnati, Jan. 3, one week; Indianapolis, 12th, three nights; Dayton, 15th, Columbus, 16th, 17th; Detroit, 19th, one week.

MRS. G. C. HARRIS' UNCLE TOM CO.—MAIR'S KATYDID CO.—MAURICE GRAY'S FRENCH OPERA CO.—Boston, 10th, two weeks; Booth's, New York, 24th, three weeks; Philadelphia, Dec. 13, two weeks; New Orleans, 29th; four weeks; St. Louis, Jan. 1, one week; Chicago, Feb. 2, two weeks; Cincinnati, 16th, two weeks.

MY PATNER, ALDRICH AND PARLEE.—Bridgeport, Ct., 13th; New Haven, 14th, 15th; New London, 18th; Taunton, 19th; Manchester, S. H., 20th.

MAUGIE MITCHELL.—Philadelphia 10th, two weeks; Salem, Mass., 21st; Lynn, 22d; Fall River, 24th; Woonsocket, 25th; Providence, R. I., 26th, four nights; St. H., 26th.

NICK ROBERTS.—OLIVER DOUG BYRON.—Columbia, S. C., 10th, five nights.

FRANK ALKEN ROGERS COMB.—Cincinnati, 10th, one week.

GOODY GOODY COMBINATION.—Youngstown, O., 13th; Erie, 14th; Dunkirk, 15th; Rochester, N. Y., 17th, three nights; Geneva, 20th; Seneca Falls, 21st; Auburn, 22d.

PAT ROONEY COMB.—RICHMOND AND VON BOYLE.—RICH'S SURPRISE PARTY.—Philadelphia, 10th, two weeks.

RENTZ-SANTLEY FEMALE MINSTRELS.—Baltimore, 10th, one week.

RICHMOND & VON BOYLE.—Connell Bluffs, Ia., 13th; Omaha, 14th, 15th.

RICK'S EVANGELINE CO.—Cleveland, 10th, one week; Pittsburg, 17th, one week; Philadelphia, 24th, one week.

REVELLE'S COMB.—Kingston, 10th, 15th; Ogdensburg, 17th; Watertown, 18th; Oswego, 19th; Auburn, 20th; Syracuse, 21st, 22d.

ROSSON AND CHASE.—Baltimore, 10th, one week; Brooklyn, 17th, one week; New Haven, 24th; Springfield, Mass., 25th; Worcester, 26th; Hartford, 27th; Providence, 28th, 29th.

ROBERT MCMAHON'S UNCLE TOM.—SAVILLE OPERA CO.—New Orleans, 9th, one week; Galveston, 17th, one week.

STRATKOSCH ITALIAN OPERA CO.—STEELE MCKAY'S MADISON SQUARE CO.—Baltimore, 17th, one week; Washington, 24th, one week.

SALSBUARY'S TROUBADOURS.—New Haven, 17th; Hartford, 18th; Springfield, Mass., 19th; Holyoke, 20th; Chelsea, 21st; Manchester, 22d; Globe, Boston, 24th.

SARGENT'S COMEDY CO.—Washington, 10th, one week; Albany, 17th, one week; Troy and Rochester, week 24th; Buffalo, 30th, then West.

THE WICKED WAGES IN UNCLE TOM.—Detroit, 17th, 18th, 19th; Ypsilante, 20th; Ann Arbor, 21st; Jackson, 22d; Albion, 24th; Battle Creek, 25th; Marshall, 26th; Kalamazoo, 27th; Grand Rapids, 28th.

THOMAS AND CHASE.—13th, Petersburg, Va., 14th, 15th, Wilmington, N. C., 17th, 18th, 19th, Savannah, Ga., 20th, 21st, 22d, Charleston, S. C., 24th, Columbus, Ga., 25th, 26th, Montgomery, Ala., 27th, 28th, 29th, Mobile, Ala., 30th, New Orleans, La., one week; Dec. 3, Memphis, Tenn., 13th, 16th, 17th, Nashville, Tenn., 18th, 19th, Evansville, Ind., 20th, Terre Haute, Ind., 22d, Chicago, Ill., two weeks; Jan. 3, Madison, Wis., 6th, La Crosse, Wis., 7th, Winona, Minn., 8th, 9th, St. Paul, Minn., 10th, Minneapolis, Minn., 12th, Cedar Rapids, Ia.

TONY PASTOR'S HUMPTY DUMPTY.—THE BERGER FAMILY AND SOL SMITH RUSSEL.—WATKINS' GOODIES PRODUCTIONS.—Jersey City, 13th, three nights; Philadelphia, 17th, one week; Boston, 24th, two weeks.

WIDOW BEDDOTT COME.—Akron, 10th; Toledo, 14th, 15th; Chicago, Haverly's, 17th, one week.

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LAST NIGHTS OF LAST NIGHTS OF PINAFORE. PINAFORE. PINAFORE.

H. M. S. P. F. O. N. R. A.

PINAFORE. PINAFORE. PINAFORE.

Performance begins with TRIAL BY JURY. TRIAL BY JURY.

Admission, 25c., 50c.; Reserved Seats, \$1 and \$1.50. Evening performance promptly at 8.

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And his own company in his new romantic comedy, FRITZ IN IRELAND. FRITZ IN IRELAND.

Seats Secured one week in advance. Evening performance at 8. Matinee at 2.

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FOURTH WEEK OF The funniest play ever produced in New York.

FRENCH FLATS, which has been LAUGHED INTO PERMANENT SUCCESS.

The theatre packed every night from floor to ceiling, hundreds having been turned away unable to get even admission. The play is cast to the full strength of the cleverest company in the country.—New York Herald.

Seats secured to day in advance. Begins at 8, over at 10.35. Saturday, Nov. 8, at 1.45, French Flats Matinee.

DALY'S (NEW) THEATRE. Broadway and 50th Street. The Most Sumptuous Parlor Theatre in the World.

LAST NIGHTS OF BROSSON HOWARD'S Novel and Picturesque Comedy, WIVES. WIVES.

Ripples of merriment soon became waves of laughter.—Herald.

A certain success.—Sun. Unequivocal and conclusive success.—Tribune.



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#### Press Notices.

The provincial press speaks in very complimentary terms of the efforts of Miss ANNIE FOX, a clever juvenile lady of handsome presence and rich wardrobe. We clip the following from an exchange of recent date:

The able rendition of the character of the gentle and devoted Florence by Miss Annie Fox is deserving of especial praise. It was most successfully sustained throughout. Miss Fox is possessed of a handsome face and figure, together with decided dramatic ability, and is making rapid advancement in her profession.—New York Mercury, May 27, '78.

Miss Fox is a lady deserving of more than general praise, her actions both on and off the stage being those of a well-bred, cultivated lady. As an actress she is finished and versatile.—Cor. Philadelphia Mirror, Sept. 13, '77.

Miss Annie Fox had but little to say, but she said that little exceedingly well.—Terre Haute Express, Nov. 7, '78.

Miss Fox read her lines with a correctness that gave evidence of genuine elocutionary talent.—Louisville Courier-Journal, Nov. 27, '78.

She has a most attractive stage presence, her business is very fine, and, what is better than all else, her actions are always chaste and refined, and she never departs from the true lady.—Louisville Courier-Journal, March 18, '77.

Miss Fox has a handsome face and figure, and is possessed of decided talent. She would be a valuable acquisition to any first-class theatre.—Philadelphia Dramatic and Musical Mirror, June 22, '78.

Miss Annie Fox has a charming appearance, and sustained her part in a first-class manner.—San Antonio Herald, Jan. 16, '79.

The beautiful and accomplished Miss Fox made her first appearance on the stage in fifteen months this week. She is an estimable lady socially and a thorough artist professionally. Her costumes are new and elegant, and her deportment is modest and winsome.—Troy Item, Nov. 14, '72.

The evening entertainment concluded with the play of The Rebel Chief. Miss Annie Fox, always a favorite, received an enthusiastic reception. Aside from her qualities as a vocalist, Miss Fox is a finished actress. She is bright, sprightly and charming, and well merits the many compliments which she has received during her absence.—Indianapolis Sentinel, Aug. 28, '77.

Miss Fox ranks deservedly high as an actress, and the managers obtained a brief leave of absence from her permanent engagement in order to include her in the cast of the piece. She displays the culture and talent of the thorough actress as well as the accidental gifts of the popular vocalist, and her receptions here are always enthusiastic.—Indianapolis Sentinel, Oct. 20, '76.

Miss Annie Fox is a charming actress and an estimable lady.—New York Mercury, Nov. 8, '79.

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A Beautiful Tribute from the Pen of the Eminent Journalist and Scholar, HENRY WATSON, being his Leading Editorial in THE LOUISVILLE COURIER-JOURNAL of Nov. 2, 1879, entitled

"THE MORAL OF IT."

The little singers are gone. Yes, they have gone—"gonest away." Whither? Who shall tell? Perhaps, as they came, on a moonbeam; mere tiny elves of an October night's dream. In truth, that famous midsummer vision of Shakespeare brings no to the mind's eye a livelier array of sprites and goblins than this actual company of actual though Lilliputian players have brought to our real sense of sight and sound. Did we not have in them a veritable Titania? What was Little Buttercup but another Mustard-seed? And where would you go to find a more amusing Bottom than Dick Deadey? Indeed, the list of parallels might be carried quite complete, making an Ariel of the baby middy, and taking the majestic little sweetheart of a Josephine for our Hermia. By the mass! the days of the elin and the brownie, of the imp and the fay, are not over; not, by a faith, as long as there remains a "pinafore" to put upon a child.

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The Toronto Mail.  
This company is far ahead of any that has appeared here, the superiority being most marked in the parts of Buttercup, Corcoran, Josephine, Hebe, Sir Joseph and Boat-wain.

The Rochester Democrat and Chronicle.  
Notwithstanding this city has seen Pinafore in all grades, shapes and sizes, from the infantile tyro to the adult amateur and imported professional, it has remained for Haverly's Chicago Church Choir Company to give the most pleasing performance of this nautical opera.

The Rochester Union and Advertiser.  
The best performance of Pinafore ever given in Rochester was that given in the Opera House last evening by Haverly's Chicago Church Choir Company. Not a single character is badly sung or acted, the choruses are all good, and the orchestra is not picked up for the occasion, but accompanies the troupe every where, and consequently accompanies the soloists admirably.

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